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SALE NUMBER 1871
PUBLIC EXHIBITION FROM SUNDAY, NOVEMBER SECOND

DRAWINGS BY
THE OLD MASTERS
FROM THE COLLECTIONS OF
RICHARD EDERHEIMER
NEW YORK
AND THE LATE
FAIRFAX MURRAY
LONDON, ENGLAND

TO BE SOLD BY AUCTION
THURSDAY, FRIDAY EVENINGS
NOVEMBER SIXTH, SEVENTH
AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1924

DRAWINGS BY
THE OLD MASTERS
FROM THE COLLECTION OF
RICHARD EDERHEIMER
AND THE LATE
FARFAX MURRAY
LONDON: 1881

THE ANDERSON GALLERIES
15, WHITE CHURCH LANE, LONDON, E.C. 4
AND AT THE KENNEDY GALLERY,
1, WHITE CHURCH LANE, LONDON, E.C. 4



PIERO DELLA FRANCESCA

[NUMBER 232]

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THE ANDERSON GALLERIES, INC.
PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

TELEPHONE PLAZA 9356

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN AND MR. A. N. BADE

MR. EDERHEIMER has been abroad for the last year and a half, and for twelve months had a studio in Florence. Until six years ago he was an active dealer in prints and drawings by Old Masters. When he took up portrait painting, he retired gradually from his former activities. But like every lover of drawings, he naturally let no opportunity escape to acquire whatever seemed specially attractive to him, and after selling the greater part of his collection in 1919 he quickly gathered a new one. Forty of the pieces here presented were obtained by him during his leisure hours abroad. The rest are a part of his collection formed between 1919 and 1923. Only the best and most interesting specimens have been chosen from his much larger holdings. While refraining from offering his discoveries at private sale, as he used to do as a dealer, he naturally wishes to make some practical use of his knowledge and experience, so that he may be enabled to paint without compromise and without the handicap of too great an economic strain. He hopes that this sale will make it possible for him to continue the work that he has taken up, without undue distractions for at any rate a short span of time.

The second evening of the sale will be devoted entirely to drawings previously in the collection of the late Mr. Fairfax Murray. It is a well-known fact that Mr. Murray once sold his famous collection of original drawings to the late Mr. Pierpont Morgan, and they now form an important feature of the splendid Morgan Library. After disposing of his great collection, Mr. Murray continued until his death to gather the drawings that seemed significant to him. One day Mr. Ederheimer purchased ten very important drawings from the Florentine dealer, Bruscoli. Only after he had acquired these pieces did he learn that they had been consigned to the dealer by one of the sons of the late Mr. Murray, and originally formed a part of the collection which that gentleman bequeathed to his sons when he died. They were selected from a group of thirty fine drawings then offered. Shortly afterwards, the holdings of another son were offered to Mr. Ederheimer. They formed a collection of 325 drawings of various ranks and importance. Real lovers of drawings do not confine their interest to established things and great names. This collection contained a large number of so-called Italian Baroque drawings; drawings of the late 16th and 17th centuries which attract the keen attention of the cognoscenti in Europe, though until now they have only slightly interested the collectors of America. Not being an extensive capitalist, Mr. Ederheimer had to refrain from acquiring this unusual collection, until a New York gentleman became sufficiently

interested to enable him to make the purchase. But only 150 of the best drawings from the collection were selected. None of these have ever been shown in America. They were consigned to The Anderson Galleries from Europe, and are offered here to give all collectors an equal opportunity.

It is unnecessary to dwell at any length upon the merits of the gathering that is about to be dispersed. The descriptive part of the catalogue and the drawings will speak for themselves. But we feel that no collection of drawings of such importance has been offered by auction in this country.

The two sections of the catalogue have one thing in common: the late Mr. Murray was a pure lover of drawings, as Mr. Ederheimer is. The latter has gathered his treasures mainly from the standpoint of the artist, being always guided by the artistic value of the work rather than by the attribution or the name. Mr. Murray, spending the later years of his life in Italy, concentrated especially upon the Italian Schools, and his collection shows, besides almost unique treasures, a large number of fine drawings by Italian Masters of the 16th and 17th centuries,—specimens rarely encountered here before.

Of the great features of the sale we may mention in the first place the extraordinary drawing by Piero della Francesca, considered to be the only known drawing by that Master, who is now regarded as one of the greatest painters of all times. The Raphael drawing is no less important. Worthy of special notice are the group of Caracci drawings, the Baroccis, the Tiepolos, father and son, the Luini and many others. Of the Dutch and French drawings those by Claude Lorrain and by Willem Van de Velde are of exceptional interest.

Mr. Ederheimer's gathering is more varied in character: he has always focussed his attention more upon the northern schools. The primitive schools contain some quite extraordinary features. We mention only the Master of the Amsterdam Cabinet, the Master of the Playing Cards, and the wonderful Early Lombard School drawing. As to the Rembrandt group, we refer to Mr. Ederheimer's interesting notes in the catalogue. The Rubens and Tiepolo drawings were acquired upon the advice of the greatest authority in the field. The Boucher group seems especially significant. The pair of Cupid subjects shows Boucher at his very best: they are quick decorations, jotted down by the Master in his brilliant dash. School drawings of carefully executed 18th century nudes command a better market, but nothing comes nearer to the fire of artistic creation of a Master than these pure drawings.

The descriptive part of the catalogue was written by Mr. Ederheimer. He offers no new attributions unless supported by high authority, but rather retains the old ones or refers the work simply to a school. If he does not agree fully with the old attribution he says so frankly, giving the reasons which have led to his decision. The catalogue has been compiled with more than ordinary care, and should prove a conservative and trustworthy, as well as an interesting, guide to the collection.

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FIRST SESSION

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EARLY NETHERLANDS, GERMAN AND SWISS SCHOOLS

NUMBERS 1-12

CORNELIS ENGELBRECHTSEN

LEYDEN, 1468-1533

1 A KING FEASTING, WHILE OUTSIDE HIS PALACE
A SAINT IS BEING MARTYRED

Rich circular composition in chiaroscuro. Pen and India ink with white high-lights, on gray ground. Apparently designed for a glass window. Previously attributed to Jacob van Oostzanen. One of the characteristic glass painter compositions of the period, which are often attributed to Lucas Van Leyden.

Diameter, 9 inches

From the Collection of Ploos Van Amstel, and the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

THE MASTER OF THE AMSTERDAM CABINET

[ALSO CALLED MASTER OF THE HOUSE-BOOK OR HEINRICH MANG]

GERMAN, MIDDLE OF THE 15TH CENTURY

2 TWO COMPOSITIONS ON ONE SHEET

Pen drawings heightened with water color, probably by a later hand. On the one side, Coronation of a Bishop, in a church, to the left of which, on the steps, numerous people are seen, some kneeling in prayer and others in vivid conversation. In the background, to the left, a mediæval street scene. On the reverse, a rich and puzzling composition. In the background can be seen apparently a reproduction of The Martyrdom of the Ten Thousand. Groups of prisoners are being tortured and beaten near the walls of the city. To the right, a group of martyrs on six crosses, while a seventh cross is being erected. In the middleground, a battle scene. In the foreground, a king surrounded by courtiers; to the right, a group of knights, standing. In the left hand lower corner, an old signature, "Hupse Martin" (Handsome Martin), the name under which Martin Schongauer was known by his contemporaries. This drawing was known to the writer while still in English possession under the attribution to Schongauer. It, however, shows nothing of the minute technique of that master. The peculiar penmanship is quite similar to the burin strokes of the Amsterdam cabinet engraver. The figure of the youth standing nearest the centre in the foreground is quite typical of the latter. An almost identical figure is to be seen in one of his best known engravings. Drawings of this period in such perfection of execution are extremely rare.

Height, 8 $\frac{1}{4}$ inches; width, 5 $\frac{5}{8}$ inches

Previously in the Collection of Van der Willigen, Amsterdam, and the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

ATTRIBUTED TO HANS SEBALD BEHAM

GERMAN SCHOOL, 1500-1550

3 MAN AND WOMAN, RIDING ON A SEA-HORSE

A crowned eagle above. A superb German pen drawing, very close to Dürer, possibly by Hans von Kulmbach. Drawings of this school are exceedingly rare.

Height, $6\frac{7}{8}$ inches; width, $5\frac{1}{8}$ inches

ATTRIBUTED TO HANS BURGKMAIR

GERMAN SCHOOL, 16TH CENTURY

4 SCENE FROM THE LIFE OF EMPEROR MAXIMILIAN

Rich circular composition. Chiaroscuro drawing, in pen and India ink, with white high-lights on gray paper.

An important drawing from the Gigoux and Lanna Collections. It was catalogued as Burgkmair in the Lanna sale, but Dr. Friedlaender to whom I submitted this drawing doubted the attribution and drew my attention to a series of twelve similar drawings for glass paintings in the Munich collection, assigned to Joerg Breu. This same composition is in that series, but in the reverse.

Diameter, $9\frac{3}{4}$ inches

HANS BALDUNG GRIEN

GERMAN SCHOOL, 1480-1545

5 ST. DIONYSIUS THE AREOPAGITE

Full length, holding his own severed head upon a book. On the reverse, three figure studies in sanguine. Important pen drawing from the Dr. Waldeck and Lanna Collections.

Height, 12 inches; width, $7\frac{1}{2}$ inches

HANS HOFFMANN

NUREMBERG, 1548-1600

6 DEAD PIGEON

Beautiful gouache painting in the style of the famous drawings of birds by Dürer. *Height, 6¾ inches; width, 14 inches*

From the A. Artaria Collection.

THE MASTER OF THE PLAYING CARDS

GERMAN, WORKED 1430-1440

7 CHRIST TIED TO A COLUMN

Being scourged by two executioners, a third one kneeling in the left centre, mending his scourge. Below, design of Gothic floral ornament. Pen drawing, heightened with red and yellow. The penmanship is quite identical with the burin work of the famous early engraver. This attribution has been confirmed by Dr. Friedlaender, of the Berlin Museum, and other authorities. Drawing of first importance and of excessive rarity. Mounted on inside of an old book cover.

Height, 7¾ inches; width, 5 inches

From the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

CHRISTOPH MURER (MAURER)

FAMOUS SWISS GLASS PAINTER, 1558-1614

8 ORPHEUS PLAYING TO THE ANIMALS

Pen and India ink drawing from the R. Peltzer Collection, where it was attributed to Daniel Lindtmayer, 1552-1607, of the same school. This drawing, however, has been pronounced by a good authority as typical of the manner of Murer. Fine and rare specimen, *Height, 6⅛ inches; width, 3⅞ inches*

TOBIAS STIMMER

SWISS-GERMAN, 1539-1592

9 TWO BLIND MUSICIANS

Chiaroscuro drawing in pen and India ink, with white highlights on dark gray paper. *Height, 6 $\frac{1}{4}$ inches; width, 7 inches*

10 DESIGN FOR A COAT-OF-ARMS

Pen, India ink and touches of water color. A fine 16th Century drawing from the Lanna Collection. Hexagonal.

Height, 4 inches; width, 2 $\frac{1}{2}$ inches

11 THE LAST JUDGMENT

Pen drawing touched up in water color, rich composition. In upper centre, Christ in glory surrounded by saints and angels. To the left the resurrection of the blessed; to the right, the agonies of hell for the condemned. Signed on tablet with the monogram "TS" and dated 1578. Probably drawn for a glass painting. A slight restoration covering break in a crease owing to having been folded through the centre. Highly interesting document for the art of the later 16th century. Drawings of such quality are of the greatest rarity. Circular.

Diameter, 12 $\frac{1}{4}$ inches

From the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

SWISS SCHOOL

16TH CENTURY

12 LARGE DESIGN FOR A GLASS PAINTING

Representing Mary Magdalene drying the feet of Christ in the house of Simon, a kneeling donor in front, with the inscription: "Laurentzig Thunger (and an undecipherable word seemingly: Conventherr) zu Gruetzlingen Anno 1567." The signature does not leave it quite clear whether it refers to the artist or the donor. Swiss glass designs of this quality are exceedingly rare.

Height, 15 $\frac{1}{2}$ inches; width, 10 $\frac{1}{2}$ inches

FLEMISH AND DUTCH SCHOOLS

NUMBERS 13-59

JACOB ADRIAN BACCKER

DUTCH SCHOOL, LATE 17TH CENTURY

13 PORTRAIT OF A MAN

Black charcoal, heightened with white, on bluish-gray paper.

Height, 13½ inches; width, 10½ inches

LUDOLPH BACKHUYZEN

1631-1708

14 SEASCAPE

A beached schooner in the foreground, with its crew by a fire on shore; various vessels out at sea in the distance.

Fine pen and India ink drawing from the Liphardt Collection.

Height, 3⅝ inches; width, 5¾ inches

DAVID BAILLIE

DUTCH, EARLY 17TH CENTURY

15 PORTRAIT OF A MAN

Fine drawing in pen and charcoal suggesting the school of H. Goltzius. Circular.

Diameter, 5 inches

NICOLAS BERGHEM

16 CHARCOAL STUDY

Two sheep lying on the ground.

Height, 6½ inches; width, 9¼ inches

ABRAHAM BLOEMAERT

1564-1658

17 A RUINED FARM

Man and woman in the left foreground. Pen, sepia and water color. Signed Bloemart 1650.

Height, 9 inches; width, 13 inches

18 RUINED HOUSES

Water color drawing in the same style and medium as the preceding number.

Height, 6½ inches; width, 8½ inches

ABRAHAM BLOEMAERT (PROBABLY)

1564-1658

19 RUINED BARN

This drawing, from the Colonel Harrison Collection, came into my hands attributed to Rembrandt, an attribution which I could not verify. The similarity in style suggests the same origin as the two preceding numbers.

Height, 6½ inches; width, 9 inches

JOHANNES BRONKHORST

1648-1727

20 A SHEET WITH 24 PEN AND WATER COLOR STUDIES OF INSECTS

Clever drawings, from the Armand Sigwalt Collection, Paris.

Height, 3½ inches; width, 7½ inches

CRISPIN DE PASSE

1540-1629

21 WOMAN PLAYING THE LUTE

Design for an illustration of the Dutch legend: Genevieve de Brabant. Pen and sepia drawing from the Collections of the Marquis de Lagoy and William Mayor. Circular. Framed.

Diameter, 4½ inches

KAREL DE MOOR

1656-1738

22 HEAD OF AN OLD MAN, READING

India ink. From the Langerhuyzen Collection.

Height, 4 inches; width, 3 inches

CORNELIS DUSART

1660-1704

23 STUDY OF A MAN

Full length, seated, holding a jug and smoking. Charcoal on gray paper.

Height, 9¾ inches; width, 6¼ inches

HENDRICK GOLTZIUS

1558-1616

24 WOMAN, CARESSING HER LITTLE BOY

Grisaille painting in chiaroscuro. A highly interesting and characteristic work of Goltzius, betraying all his skill and exaggerated emphasis of the play of muscles.

Height, 10¾ inches; width, 7½ inches

SCHOOL OF HENDRICK GOLTZIUS

END OF 16TH CENTURY

25 APOLLO AND THE NINE MUSES

Pen drawing, formerly attributed to Tobias Stimmer. For this attribution I see no foundation. It seems to me the work of a Dutch artist under strong Italian influence.

Some of the faces point to Goltzius, but the lines do not seem precise enough. An interesting drawing.

Height, 7¾ inches; width, 8¾ inches

JAN HOREMANS

1682-1759

26 THE LITTLE GLASS

Man offering drink to a servant girl. Amusing sanguine drawing. *Height, 7½ inches; width, 6 inches*

JACOB JORDAENS

1593-1678

27 CHRIST WITH THE DISCIPLES AT EMAUS

Christ seated at a richly laden table between the Disciples, who seem to be talking animatedly. Behind, a woman bringing a dish; to the left, a man pouring wine. A masterly color sketch in Jordaen's most characteristic style. An unusually fine example. *Height, 10 inches; width, 11⅛ inches*

From the R. Peltzer Collection, and the Collection of a New York Gentleman, sold at The Anderson Galleries, February, 1921.

JACOB MATHAM

PUPIL AND STEPSON OF HENDRIK GOLTZIUS

HARLEM, 1551-1631

28 A FESTIVAL ON OLYMPUS

Pen drawing on Vellum; signed at lower right, "Jac. Matham fecit." This composition seems to be the original design for the engraving by Matham, described in Bartsch, No. 21—which, however, is oval.

Signed drawings by Matham are exceedingly rare.

Height, 7⅝ inches; width, 11⅝ inches

JACOB DE WIT

DUTCH SCHOOL, 18TH CENTURY

29 HEAD OF A SAINT (MOSES?)

Brilliant India ink drawing, signed in upper right corner.

Height, 7¼ inches; width, 5½ inches

REMBRANDT OR HIS SCHOOL

NUMBERS 30-32

NOTE: The above heading is meant to illustrate the caution which the writer thinks advisable in regard to nearly all the drawings, not only those here described, attributed to Rembrandt. To the writer, the publication of Prof. John C. Van Dyke represents a welcome confirmation of an opinion long held: that is, that the name Rembrandt, as far as the paintings are concerned, does not concentrate upon the Master as one individual, but covers the work of an entire school. This theory seems to apply to the drawings as well. To the writer it seems insignificant whether a drawing is attributed to Van Hoogstraaten or to Rembrandt, as long as such a drawing interests him and shows qualities that give him the thrill peculiar to each good drawing. He remembers sadly a case, when one of the leading London firms consigned to him a beautiful drawing invoiced as a Rembrandt. It was sold on the strength of its beauty and the attribution on the invoice of the well-known London house, under the condition that this house would confirm the statement that the drawing was an authentic work by Rembrandt. This was almost six years ago; and no reply has come from that house yet. The drawing was promptly returned, and submitted to many authorities by me. About one half thought it a typical and unquestionably authentic drawing by Rembrandt; the other half were less positive. My interpretation of the strange attitude of the London firm was that they simply did not want to be drawn into a controversy of experts. They acquired the drawing as a Rembrandt, offered it as such, and let it go at that.

The drawings here were acquired in the spirit that they are as good as the greater part of the drawings in well-known collections attributed to Rembrandt, and that it will not be difficult to have them certified or published. They seemed attractive to the writer, whether by Rembrandt or not, and they are offered here in that spirit. They have been submitted to a well-known local authority, but a reply could not be obtained before this catalogue was completed.

Pen and sepia wash drawing, acquired in Berlin as of the School of Rembrandt, possibly Samuel van Hoogstraaten. Shortly after this purchase the writer came across a sales catalogue of Joseph Baer & Co., Frankfort, where this drawing was reproduced and offered as an authentic work by Rembrandt. Upon inquiry at Frankfort I learned that the drawing was previously in the collection of a Frankfort painter. I even located the dealer who sold it to the previous owner, who assured me that when he sold the drawing he had the positive assurance of authorities that this was an authentic work by the Master. Previous to the sale by auction, one of the authorities cast doubt upon the authenticity of this drawing and it consequently went for a low figure and was sold to me by an honorable Berlin dealer under the cautious attribution. I bought it because I thought it was as good a Rembrandt drawing as most in the well-known collections, and that if parts of it might have been done in the studio by a pupil, the hand of the Master himself is undoubtedly to be found in other parts of the drawing.

The following is a literal translation of the description in the Frankfort catalogue: (3 May 1921)

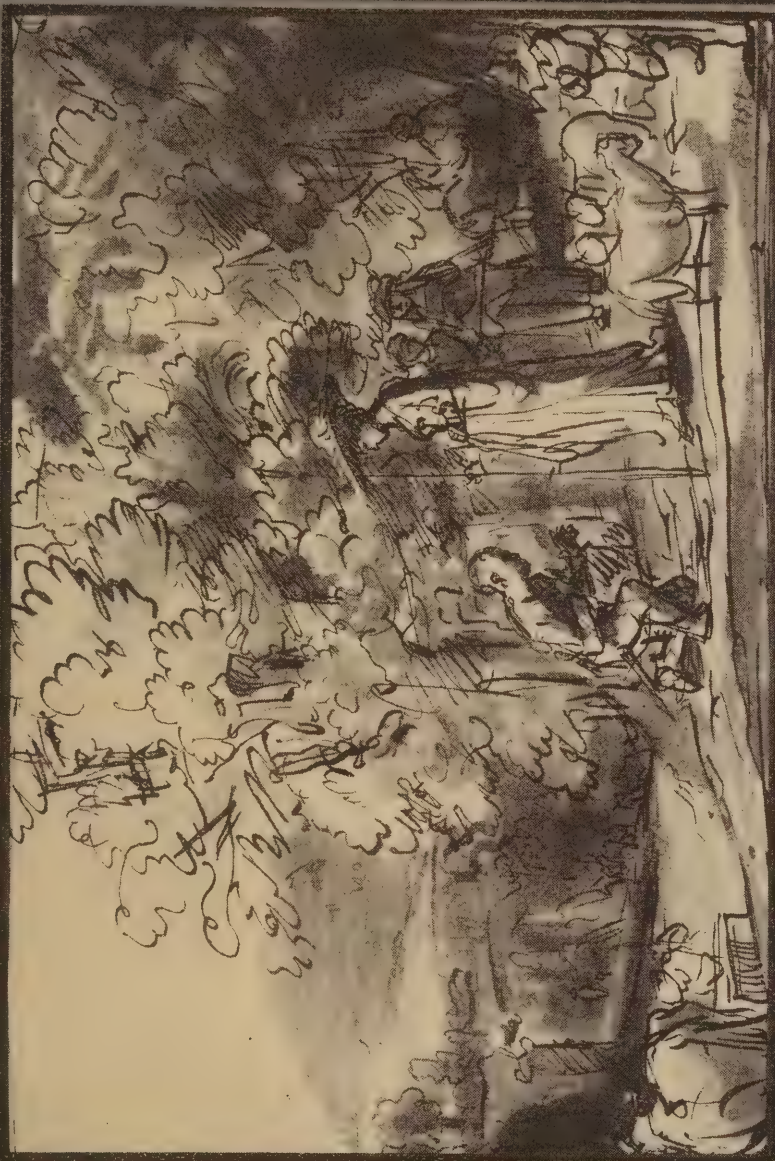
"Brown pen drawing, with brown, gray and white washes, 17, 7-26, 6 cm. Watermark: Coat-of-Arms of Amsterdam. Originated about 1635. Rebecca stands at the right in shepherd garb with a staff. At her left Eleazar, kneeling. Back of her two women, at their right a flock of sheep. In the background a forest, at the left prospect into open seascape.

"This same scene is rendered in a drawing in the Albertina, Vienna (reproduced in Feest-Bundel Bredius aangeboden, Bd. II, reprod. 25) the authenticity of which, probably rightfully, has been doubted by Hofstede de Groot (Feest-Bundel a. a. O I, S. 90). In the Albertina drawing the position of Rebecca is similar to that of our sheet, in other parts it differs considerably. The Vienna drawing is a pupil's work, corrected by Rembrandt himself in many spots; while the present drawing shows all the earmarks of authenticity; it is by the same hand that made the corrections on the Vienna drawing. Especially characteristic of Rembrandt is the treatment of the trees, corresponding fully with the line-work of a drawing in the British Museum (Hofstede de Groot 865). Similar drawings are described by Hofstede de

Groot also under Nos. 325 and 1275. We assume that the subject of Rebecca and Eleazar had been given as a studio task by Rembrandt and has been treated by himself in the present drawing."

Height, 7 inches; width, 10 $\frac{1}{4}$ inches

[SEE ILLUSTRATION]



REBECCA AND ELEAZAR

REMBRANDT

[NUMBER 30]

31 TEMPTATION OF CHRIST

Pen drawing. An almost identical drawing, somewhat larger, from the Collection of Sir Joshua Reynolds was sold for \$3000 at The Anderson Galleries about two years ago.

The writer saw this drawing in the collection of a well-known Florentine connoisseur, and obtained it by exchanging one of his own drawings, in order to find out which of the two drawings is the authentic one. Careful comparison of this drawing with the reproduction of the other betrays a somewhat freer flow of line in this than in the one previously sold. Otherwise they tally almost line by line, with the exception that the other drawing shows the two figures on a large platform. It is inconceivable that a master like Rembrandt should copy himself line by line, even more so that a pupil should have made such a close repetition in the studio.

We offer the drawing here just as it is, and leave it to others to decide which of the two is the original.

From the J. D. Boehm Collection, Vienna, 1794-1865, Lugt 271 and 1442. *Height, $4\frac{7}{8}$ inches; width, $5\frac{1}{4}$ inches*

[SEE ILLUSTRATION]

32 JACOB TEMPTED BY POTIPHAR'S WIFE

Superb drawing in pen and India ink, rich in chiaroscuro. This drawing was discovered by the writer in a little print store at Florence. It is immaterial to him whether it was done by Rembrandt or Jan Lievens. He thinks that Rembrandt did the pen work, and a pupil added the chiaroscuro.

Height, $7\frac{1}{8}$ inches; width, 10 inches



TEMPTATION OF CHRIST
REMBRANDT

[NUMBER 31]

AART DE GELDER

SCHOOL OF REMBRANDT, 1645-1727

33 THE GOOD SAMARITAN, MANNOAH HIS WIFE, AND THE ANGEL

Spirited pen and sepia wash drawing, typical of the Rembrandt school.

We know a whole series of drawings of this kind, apparently done to illustrate the Bible, and all showing the reference to the Bible text in the same handwriting. From the Heseltine-Richter sale, Amsterdam, 1913. *Height, 8 inches; width, 12½ inches*

ROELAND ROGHMAN

SCHOOL OF REMBRANDT, 1597-1685

34 LANDSCAPE

Hilly foreground with trees to the right; a Cathedral tower in the middle distance. Pen and India ink. On the reverse another landscape drawing in pen and ink.

Height, 4 inches; width, 6¼ inches

PETER PAUL RUBENS

1577-1640

35 THE THREE GRACES

Magnificent chiaroscuro drawing in black and white chalks on bluish-gray paper. An old signature in ink in lower left corner which is possibly authentic.

This drawing forms a study for the painting in the Vienna Academy. While the two heads, as well as the hands and feet, show unmistakable traces of an awkward restoration, the centre part of the drawing is of such purity and beauty of modelling that this is unquestionably an authentic work of prime importance.

Acquired in Berlin upon the advice of Dr. Max J. Friedlaender. From the K. E. von Liphart Collection, Lugt 1687, and R. von Liphart, Lugt 1758. *Height, 16¾ inches; width, 10⅝ inches*

[SEE ILLUSTRATION]



THE THREE GRACES
PETER PAUL RUBENS

[NUMBER 35]

ATTRIBUTED TO PETER PAUL RUBENS

1577-1640

36 ACADEMIC STUDY OF AN ATHLETE

Pen drawing from the Collections of Sir Thomas Lawrence and Robert Priolo Roupell (Fagan, 451), on the mount a note (initialled by R. P. R.): "One of the selected drawings by Rubens exhibited by Messrs. Woodburn in 1835, No. 55 in the Lawrence catalogue." The study of the figure of a man, anatomically treated. A capital drawing. The old attribution is here retained, not having another more definite to offer. This drawing, however, once came into the hands of the writer attributed to Michelangelo. European authorities to whom it was submitted prefer to place it in the school of Michelangelo rather than Rubens, although early academic drawings by the latter of similar penmanship are known. The writer considers the drawing earlier than Rubens, and Italian, pointing probably to Baccio Bandinelli, Michelangelo's pupil and rival. But it is better than the Bandinelli drawings known to him.

Height, 11 $\frac{3}{4}$ inches; width, 6 $\frac{3}{4}$ inches

From the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

SCHOOL OF RUBENS

37 DRAWING IN BLACK AND RED CHALKS

Two angels appearing to an assemblage of nobles and clergy. A beautiful drawing. From the R. Peltzer Collection.

Height, 8 $\frac{3}{8}$ inches; width, 12 $\frac{1}{4}$ inches

ANTON TER HIMPEL

DUTCH SCHOOL, 17TH CENTURY

38 LANDSCAPE

With houses by a brook; in the foreground an angler. Clever charcoal and India ink drawing.

Height, 7 $\frac{1}{4}$ inches; width, 12 inches

CORNELIS TROOST

FAMOUS DUTCH ARTIST, 1697-1750

- 39 **PORTRAIT BUST OF J. CAMPO-WEYERMAN (1677-1745)**
Painter and pamphleteer, surrounded by five cupids and little satyrs.

Signed: "Troost iv et fec." in lower right. Clever sanguine drawing from the Pinto and Habich Collections. Engraved.

Height, 7 inches; width, 5 $\frac{3}{8}$ inches

JACOB VAN DER ULFT

1629-1688

- 40 **ITALIAN CITY**

With antique buildings, statues, and many people. Beautiful sepia drawing.

Height, 6 inches; width, 8 inches

VALLERANT VAILLANT

1623-1677

- 41 **LARGE PASTEL PORTRAIT HEAD OF A YOUNG MAN**

Very finely executed. Many pastel portraits by Vaillant in this identical style are known.

Height, 16 inches; width, 12 $\frac{1}{2}$ inches

HENDRIK VAN AVERKAMP

ABOUT 1585-1663

- 42 **GROUP OF THREE MEN ON THE ICE**

To the left a dog. Pen drawing, exquisitely heightened in water color. A typical representative of the more spirited work of the artist's best period, showing little of the mannerism exhibited in his later drawings.

Height, 4 $\frac{3}{4}$ inches; width 3 $\frac{3}{4}$ inches

From the Grahl Collection, and the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

ABRAHAM VAN DIEPENBECK

1599-1675

43 PORTRAIT HEAD OF MICHAEL OPHÖVIUS, BISHOP OF
BOIS LE DUC

Beautiful drawing in pen, India ink and black and red chalks.
Signed A Diepenbeck in lower right.

This is undoubtedly the same head as on Rubens' portrait in The Hague. Diepenbeck belonged to the close followers of Rubens.

Height, $7\frac{7}{8}$ inches; width, $6\frac{1}{4}$ inches

44 (a) ÆNEAS AND DIDO

Decorative drawing in rich composition. Sanguine.

Height, $6\frac{1}{4}$ inches; width, 9 inches

(b) MYTHOLOGICAL COMPOSITION

Of the same quality as the preceding drawing. Sanguine.

Height, $6\frac{1}{4}$ inches; width, $8\frac{3}{4}$ inches

(c) ANOTHER SCENE FROM THE SAME SERIES

Sanguine, heightened with white. (3)

Height, 6 inches; width, $11\frac{1}{4}$ inches

BARTHOLOMEUS VAN DER HELST

1611-1670

45 HEAD OF A YOUNG WOMAN

Exquisite little drawing in black and red crayons, on gray paper.
Signed "Van der Helst" on verso.

Height, $5\frac{3}{4}$ inches; width, $4\frac{1}{8}$ inches

46 THE BROTHERS ADRIAN AND FRANZ HALS

A magnificent charcoal drawing on greenish-gray paper.

This drawing came into my possession under the above title and attribution. Dr. Friedlaender of the Berlin Museum, commenting on the remarkable breadth and power of the design, said that it seemed more likely to him that Franz Hals, himself, was the artist.

Height, 10 inches; width, $7\frac{5}{8}$ inches

ANTHONY VAN DYCK

1599-1641

47 APOLLO DRAWING HIS BOW

Beautiful and characteristic charcoal drawing on gray paper.

Height, 7½ inches; width, 9¾ inches

48 CHRIST CAPTURED ON THE MOUNT OF OLIVES (THE KISS OF JUDAS)

Pen and charcoal. This drawing bears on the reverse in pen an old attribution to Ventura Salimbeni. It was purchased by me from Charles A. de Burlet, Berlin, who stated that the present attribution was made by Prof. Bode, who stated that the picture in which Van Dyck used this composition is known to him. A powerful and dramatic sketch.

Height, 8 inches; width, 11 inches

WILLEM VAN DE VELDE

FAMOUS DUTCH MARINE PAINTER, 17TH CENTURY

49 A SAILING VESSEL, SEEN FROM THE FRONT

Brilliant pen and India ink drawing.

Height, 7¾ inches; width, 5 inches

JAN VAN HUYSUM

1682-1749

50 ITALIAN LANDSCAPE, WITH FIGURES

Sanguine drawing, signed in lower right.

Height, 6½ inches; width, 11½ inches

ADRIAN VAN OSTADE

1610-1685

51 A WOMAN ASLEEP

Seated on a chair, with a little boy, also asleep, bent over her knees. Signed "A. v. Ostade" in lower right.

Superb water color of miniature-like fineness.

Height, $3\frac{3}{8}$ inches; width, $2\frac{1}{4}$ inches

From the Hibberts and Esdaile Collections, and from the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

52 OLD WOMAN

Combing the hair of a little boy. Companion to the preceding piece; in the same manner and from the same collections. An exquisite pair of drawings, brilliant representatives of the minute technique of the Master. Signed.

Height, $3\frac{3}{8}$ inches; width, $2\frac{1}{4}$ inches

53 SKATING PEASANT PUSHING A SLEIGH

Superb pen and sepia drawing. Framed.

Height, $1\frac{7}{8}$ inches; width, $3\frac{3}{8}$ inches

From the Gigoux and Lanna Collections.

54 PEASANT, SEATED, DRINKING

Pen and India ink drawing in Ostade's typical style.

Height, $3\frac{1}{8}$ inches; width, $1\frac{1}{2}$ inches

From the Dr. Goldstein Collection.

JACOB VAN RUYSDAEL

1630-1682

55 BARNYARD

To the right, a woman washing; to the left, four pigs. Pencil drawing, touched with India ink, in the peculiar and characteristic flow of line of the master.

Height, $3\frac{1}{2}$ inches; width, 7 inches

From the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

HENDRICK VERSCHURING

1627-1690

56 TWO HORSEMEN, DRINKING BY AN INN

India ink wash, with white high-lights on blue paper.

Height, 6¾ inches; width, 8 inches

THOMAS WYCK

DUTCH SCHOOL, 1616-1686

57 MAN WITH TWO HORSES

In conversation with a couple. Brilliant little India ink drawing.

Height, 4½ inches; width, 3¾ inches

JAN WYNANTS

1615-1679

58 TWO MEN IN LANDSCAPE

A typical Wynants drawing, pen and India ink.

Height, 3¾ inches; width, 3 inches

From the Robinson and Dr. Goldstein Collections.

LAMBERT ZUTMAN, CALLED SUAVIUS

1510-1567

59 PROCESSION OF MANY PEOPLE

Supposed to be a study for the artist's engraving: Sts. Peter and Paul healing the sick. Pencil drawing.

Height, 12½ inches; width, 8 inches

From the Earl of Pembroke Collection.

ITALIAN SCHOOLS

NUMBERS 60-98

CHRISTOFANO ALLORI (SOMETIMES CALLED BRONZINO)

1577-1621

60 SHEET WITH STUDIES OF HANDS AND PART OF A
HUMAN FIGURE

Black, red and white chalks on gray paper. On the reverse a sanguine study of a hand. A beautiful drawing.

Height, 10 $\frac{1}{8}$ inches; width, 8 inches

ATTRIBUTED TO PAOLO CAGLIARI,

CALLED PAOLO VERONESE

1528-1588

61 TWO ANGELS

Interesting chiaroscuro drawing in black and white chalks on green paper.

Height, 8 inches; width, 12 inches

ATTRIBUTED TO DOMENICO CAMPAGNOLA

1484-1556

62 WIDE MOUNTAINOUS LANDSCAPE

With classical ruins and statues. Like most of the drawings with the above attribution, this drawing was also attributed to Titian. Although it has all the earmarks of Campagnola's style, his composition and typical flow of line, I am not fully convinced of his authorship. In certain spots it lacks his peculiar precision of line and resembles more the style of Titian. I am inclined to believe that Agostino Caracci made this drawing. I have seen numerous drawings of his which bear strong resemblance to the manner of Domenico Campagnola. A beautiful Italian drawing.

Height, 8 inches; width, 11 inches

JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI

FLORENCE, 1554-1640

63 A SAINT

The head repeated on the same sheet. Beautiful charcoal drawing.

Height, $6\frac{5}{8}$ inches; width, $9\frac{3}{4}$ inches

64 FIGURE OF A MONK

The hand repeated, and another study of a foot on the same sheet. On the reverse, studies of arm and hand. Black and white crayons on gray paper.

Height, $8\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches

PIETRO BERRETINI DA CORTONA

1596-1669

65 HEAD OF A YOUNG WOMAN

Lovely drawing in black and red chalks.

Height, $5\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches

CAVALIERE GIUSEPPE D'ARPINO

ITALIAN, 16TH CENTURY

66 HEAD OF A HORSE

In black and red chalk. *Height, $4\frac{7}{8}$ inches; width, $4\frac{1}{2}$ inches*
From the Charles Huard Collection.

GALLO DA BIBBIENA

FAMOUS FAMILY OF PAINTERS, ARCHITECTS AND DECORATORS
OF THE 18TH CENTURY

67 GALLERY IN A BAROQUE PALACE

Characteristic pen and India ink drawing. In a rich, hand-carved frame.

Height, 8 inches; width, $5\frac{1}{2}$ inches

68 COURTYARD COLONNADE OF A BAROQUE PALACE

Pen and India ink. Framed.

Height, 6 inches; width, 4 inches

ITALIAN SCHOOL

16TH CENTURY

69 HOLY FAMILY

Pen drawing. Exceedingly brilliant little sketch, suggesting the hand of a great Master, possibly Raphael.

Height, $3\frac{1}{4}$ inches; width, $2\frac{1}{4}$ inches

70 NATIVITY

Exquisite little pen and sepia drawing, suggesting a Master, possibly Correggio.

Height, $3\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches

ITALIAN SCHOOL

17TH CENTURY

71 TWO PORTRAITS OF MONKS ON ONE MOUNT

Size, $5 \times 3\frac{1}{2}$ inches; $3\frac{1}{8} \times 3\frac{5}{8}$ inches

ITALIAN SCHOOL (POSSIBLY DOMENICHINO)

17TH CENTURY

72 HEAD OF A YOUTH

Decorative drawing in black and red crayons on gray paper.

Height, $13\frac{3}{4}$ inches; width, $9\frac{3}{8}$ inches

ITALIAN SCHOOL

16TH CENTURY

73 ALLEGORICAL COMPOSITION

Pen and India ink. In lower left an inscription reading: "Le conclusioni filosofiche d'Alderano Cybo hora(?) Cardinale."

Height, 8 inches; width, $3\frac{1}{2}$ inches

ITALIAN SCHOOL

LATE 16TH OR EARLY 17TH CENTURY

74 HEAD OF A BOY (BACCHUS?)

Decorative Italian drawing in red and black crayons.

Height, 9 inches; width, 6 $\frac{3}{4}$ inches

From the Nathanael Hone and Dr. Goldstein Collections.

UNIDENTIFIED ITALIAN DRAWINGS

75 (a) SANGUINE HEAD

16th Century.

(b) EXECUTION OF A SAINT

Black chalk, Venetian, late 17th Century.

(c) HEAD OF A YOUNG MAN

Black chalk, bistre and white high-lights. Venetian.

(d) NUDE MAN, SEATED

Black crayon. Venetian, 17th or 18th Century. (4)

ITALIAN SCHOOL

16TH CENTURY

76 HOLY DISPUTA

Very fine pen and India ink composition, similar to the famous ones by Dürer and Raphael. Rounded on top and somewhat damaged. Framed. The draughtsmanship suggests the style of Paolo Veronese.

Height, 7 $\frac{1}{2}$ inches; width, 8 inches

ITALIAN SCHOOL, MANNER OF ZUCCARO

16TH CENTURY

77 MINERVA GIVING ADVICE TO A KING

Pen and sepia drawing in rich architectural border. In a fine old frame.

Height, 11 $\frac{1}{4}$ inches; width, 5 inches

Decorative drawing from the Hamilton Easter Field Collection.

SCHOOL OF LEONARDO DA VINCI

LOMBARD, EARLY 16TH CENTURY

78 NUDE MAN

Pen drawing. This beautiful little drawing came into my hands attributed to Lionardo. Not being positive about the proud attribution I prefer to give it to his school.

Height, 4 inches; width, 1 $\frac{5}{8}$ inches

LOMBARD SCHOOL

SECOND HALF OF 15TH CENTURY

79 ALTAR COMPOSITION

Semi-circular triptych, showing superb architectural frame in Renaissance style. In the centre the allegory of Philosophy with the Holy Trinity in Glory above, at both sides kneeling saints. Latin inscriptions on the architectural border. Chiaroscuro drawing in pen, sepia and white high-lights, of the greatest beauty. Italian 15th century drawings of such quality are of the greatest rarity. This is undoubtedly one of the finest early drawings in this country. *Height, 6 $\frac{1}{8}$ inches; width, 11 inches* From the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921

CARLO MARATTA

1625-1713

80 PAIR OF DRAWINGS

(a) The Virgin and Child, on Clouds. Sanguine.

Height, 4 $\frac{3}{4}$ inches; width, 4 $\frac{1}{4}$ inches

(b) Sanguine studies of three heads.

(2) *Height, 3 $\frac{3}{4}$ inches; width, 4 inches*

DONATO MASCAGNI

1579-1636

81 THE JUDGMENT OF SOLOMON

Brilliant pen sketch. Framed.

Height, $3\frac{5}{8}$ inches; width, $3\frac{3}{4}$ inches

FRANCESCO MAZZUOLA, CALLED IL PARMIGIANO

1504-1540

82 FULL-LENGTH FIGURE OF A NUDE YOUNG MAN (ST. SEBASTIAN?)

Pen and India ink drawing on greenish-gray paper.

Height, $8\frac{1}{4}$ inches; width, 3 inches

From the F. Abbot Collection.

ATTRIBUTED TO PIERFRANCESCO MOLA

1612-1668

83 COMPOSITION WITH MANY FIGURES

Pen and sepia. Framed. *Height, 4 inches; width, $5\frac{1}{4}$ inches*

SCHOOL OF RAPHAEL

ITALIAN, 16TH CENTURY

84 (a) FLORA, STANDING IN A NICHE

Pen and sepia. Possibly by Giulio Romano.

Height, 8 inches; width, 4 inches

(b) MADONNA, CHILD AND ST. JOHN

Pen drawing, probably after Raphael.

Height, $9\frac{1}{2}$ inches; width, 7 inches

(c) ANGELS ON CLOUDS

Attributed to Raffaellino delle Colle.

(3) *Height, 6 inches; width, 5 inches*

85 TWO GODDESSES

Pen and sepia wash. Beautiful drawing.

Height, $8\frac{3}{4}$ inches; width, 7 inches

86 SLAUGHTER OF THE INNOCENTS, AFTER RAPHAEL

Chiaroscuro drawing in pen and bistre, with white high-lights.

Height, 11 inches; width, 17 inches

From the Earl of Pembroke Collection.

GUIDO RENI

1575-1642

87 THE VIRGIN ON CLOUDS, APPEARING TO THREE SAINTS

Magnificent composition of superb dash; the figures seem so placed as to follow the swing of one curved line.

Chiaroscuro drawing in black and white crayons on gray paper.

Height, $13\frac{3}{4}$ inches; width, $10\frac{1}{8}$ inches

SALVATOR ROSA

1615-1673

88 SIX CHARCOAL STUDIES

Of seated or prostrate figures, on one sheet.

Height, $7\frac{3}{4}$ inches; width, $11\frac{1}{4}$ inches

GIOVANNI BATTISTA TIEPOLO

VENICE, 1696-1770

89 FULL-LENGTH FIGURE OF A MAN (SAINT)

Highly characteristic and beautiful drawing in pen and sepia wash, acquired upon the advice of Dr. M. J. Friedlaender of the Berlin Museum.

Height, 8 inches; width, $5\frac{1}{2}$ inches

[SEE ILLUSTRATION]



GIOVANNI BATTISTA TIEPOLO

[NUMBER 89]

ATTRIBUTED TO SODOMA

90 NUDE FIGURE OF A SAINT

In chiaroscuro, white high-lights on brown paper. This was perhaps once a very fine drawing, suggesting to me the manner of Filipino Lippi. It seems to have turned very faint and the high-lights seem to me retouched at a later period.

Height, 8 inches; width, 4 inches

UMBRIAN SCHOOL

LATE 15TH CENTURY

91 A PROPHET OR SAINT, IN FULL FIGURE

Pen and sepia wash drawing. This drawing came into my hands attributed to Franz von Bocholt (German School, 15th Century). I see, however, no German influence in the drawing. The above attribution is confirmed by good authority.

Height, 13 inches; width, 5½ inches

UNKNOWN

17TH CENTURY?

92 A SHEET WITH FOUR SANGUINE SKETCHES OF HEADS AND THREE HANDS

On the reverse another sanguine drawing of a full-length figure. Powerful drawings of superb flow of line, undoubtedly by the hand of a Master, whom, however, I have not been able to identify.

Height, 7¾ inches; width, 11¾ inches

UNKNOWN

93 THREE WOMEN IN CONVERSATION

Clever pen and India ink sketch. Framed.

Height, 4½ inches; width, 5 inches

ITALIAN—UNKNOWN

LATE 18TH OR EARLY 19TH CENTURY

94 PAIR OF WATER COLOR VIEWS

(a) Lake of Albano. Framed.

(b) Temple of Apollo, near Baiae. Framed.

(2) *Height of each, 3½ inches; width, 4½ inches*

ANDREA VACCARO

NAPLES, 1598-1670

95 FIGURE OF A MAN, AND THREE STUDIES OF HANDS

One in red crayon, the others in black.

Height, 8½ inches; width, 8⅞ inches

ATTRIBUTED TO DOMENICO ZAMPIERI

CALLED IL DOMENICHINO

1581-1641

96 A MONK KNEELING IN PRAYER

Black charcoal, with traces of white high-lights on gray paper.

Height, 13 inches; width, 10 inches

TADDEO ZUCCARO

1529-1560

97 CHRIST WASHING THE FEET

Vivid composition in Zuccaro's characteristic style. Pen and sepia wash. *Height, 14 inches; width, 9 inches*

From the Hamilton Easter Field Collection.

SPANISH SCHOOL

17TH CENTURY

98 THE DESCENT FROM THE CROSS

Powerful drawing in pen and sepia. It has not been possible to fix a definite attribution for this fine drawing. Some experts call it Italian, suggestive of Tintoretto or his School, some call it Spanish. To me it has always suggested the character of El Greco.

Height, 8 inches; width, 7½ inches

FRENCH SCHOOL

16TH-18TH CENTURY

NUMBERS 99-128

GABRIEL BALLIN

FRENCH, 18TH CENTURY

99 CASCADE AND MILL OF THE CHATEAU DE TENCIN

Near Grenoble. Red and black crayons. Framed.

Height, 5 inches; width, 7¾ inches

100 CONVENT OF THE CAPUCINES

At Vedesvato, Corsica. Dated 1772. Black crayon. Framed.

Height, 4½ inches; width, 7½ inches

101 VIEW OF A FORTIFIED TOWN (CORSICA)

Black crayon. Oval. Framed.

Height, 4½ inches; width, 6 inches

102 PORTRAIT OF A YOUNG GIRL

Black crayon. Circular. Framed.

Diameter, 4 inches



FRANCOIS BOUCHER

[NUMBER 104]

FRANCOIS BOUCHER

1704-1770

103 THREE CUPIDS WITH DOVES, CARESSING, ON CLOUDS

Authentic decorative sketch by the Master's own hand. Charcoal, heightened with white, on bluish-gray paper.

Height, 10 inches; width, 12 inches

104 THREE AMORINI WITH MUSICAL INSTRUMENTS

One extending a wreath of laurel. Companion piece to the preceding, in the same characteristic and brilliant style.

Acknowledged to be authentic Boucher drawings by many high experts to whom they were submitted. An important pair of drawings.

Height, 10 inches; width, 12 inches

105 DIANA AND ENDYMION

The Goddess, surrounded by cupids, floating on clouds, toward the sleeping shepherd. Oval, black chalk with white high-lights on bluish-gray paper. Signed in centre below, "F. Boucher." Beautiful and highly characteristic drawing.

Height, 11¼ inches; width, 15 inches

From the Collection of J. B. de Graaf, Amsterdam, 1820, and from the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

SCHOOL OF BOUCHER

FRENCH, 18TH CENTURY

106 RECLINING FIGURE OF A NUDE WOMAN

Beautiful drawing in black and red crayon. This drawing came into my possession attributed to Boucher. In a valuable hand-carved frame of the period.

Height, 12 inches; width, 17 inches

ATTRIBUTED TO FRANCOIS BOUCHER

1704-1770

107 NUDE MAN (RIVER-GOD)

Spirited drawing in black and red crayons. This drawing has also been attributed to Luca Giordano. The above attribution, however, seems more plausible to the writer, who has seen various Boucher drawings in the same character; according to his recollection the figure is that of a river-god in one of Boucher's paintings.

Height, 10 inches; width, 13½ inches

SCHOOL OF BOUCHER

FRENCH, 18TH CENTURY

108 JOSEPH TEMPTED BY POTIPHAR'S WIFE

Black chalk on gray paper, the white high-lights only faintly visible. A dramatic and vivid quick sketch.

Height, 13 inches; width, 10 inches

STEFANO DELLA BELLA

1610-1664

109 PEN STUDIES OF TWO GALLEYS OF STATE

Exquisitely minute drawing in the fine manner of Callot's clever companion. *Height, 2 $\frac{3}{8}$ inches; width, 5 $\frac{1}{2}$ inches*

JACQUES CALLOT

1592-1635

110 SIEGE OF A TOWN BY THE SEA

Pen and bistre drawing. Callot drawings with many figures are excessively rare. *Height, 5 inches; width, 7 inches*
From the Paul Sandby Collection, Lugt 2112.

FRANCOIS CLOUET, OR HIS SCHOOL

FRENCH, 16TH OR EARLY 17TH CENTURY

111 PORTRAIT OF A GENTLEMAN

In the lower right an old inscription in ink: "Monsr. Le Comte de Maure" (the last word not clearly decipherable). Delicate drawing in black and red crayon, from a series of portraits of Clouet and his School, formerly in the Collection of the late Charles Wickert, Paris, brought over by Mr. Hodgkins and exhibited by him at the Boston and Brooklyn Museums.

Height, 11 inches; width, 7 $\frac{1}{2}$ inches

SCHOOL OF CLOUET

FRENCH, 16TH OR EARLY 17TH CENTURY

112 HEAD OF A MAN

From the same collection as the preceding piece; the corners cut off. Black and red crayons.

Height, 8 $\frac{3}{4}$ inches; width, 6 $\frac{1}{2}$ inches

JACQUES LOUIS DAVID

1748-1825

113 SHEET WITH FIVE PEN AND TWO SANGUINE
STUDIES FOR CLASSICAL SUBJECT

Interesting and characteristic Empire style drawing.

Height, $6\frac{3}{8}$ inches; width, $9\frac{1}{4}$ inches

ATTRIBUTED TO PIERRE CLAUDE FRANCOIS DELORME

1785-1859

114 VENUS AND CUPID AT PLAY

With a dog and doves. Decorative French water color drawing.

Height, $7\frac{1}{2}$ inches; width, $8\frac{1}{4}$ inches

From the Newman Collection.

GASPARD DUGHET, COMMONLY CALLED

GASPARD POUSSIN

ROME, 1613-1675

115 CLASSICAL LANDSCAPE

With seven people in the foreground by the border of a lake.
Beautiful pen and sepia drawing in Gaspard Poussin's character-
istic style.

Height, 5 inches; width, 10 inches

DUGOURC

1749-1810

116 SCENE FROM THE LIFE OF ST. LOUIS

Very fine small pen and India ink drawing.

Height, $3\frac{1}{4}$ inches; width, $4\frac{3}{4}$ inches

From the Charles Huard Collection.

FREMINET

FRENCH ARTIST OF THE LATE 16TH CENTURY, FOLLOWER OF
PRIMATICCIO IN THE SCHOOL OF FONTAINEBLEAU

117 ECCE HOMO

Large composition with many figures. Signed "Freminet" in the lower left. Beautiful pen and sepia drawing, strongly showing the influence of Primaticcio.

Height, 10 $\frac{3}{4}$ inches; width, 15 inches

From the J. Desprez Collection.

118 CHRIST BEFORE PILATE

Rich composition by the same hand and in the same medium as the preceding piece; unsigned.

Height, 16 $\frac{1}{4}$ inches; width, 11 $\frac{3}{4}$ inches

From the Count Gelozzi Collection.

FRENCH SCHOOL

18TH CENTURY

119 WANDERER, OLD MAN, SEATED, RESTING

Decorative drawing in black and red chalk.

Height, 12 $\frac{1}{2}$ inches; width, 8 inches

From the Charles Huard Collection.

CLAUDE GELLÉE (CALLED CLAUDE LORRAIN)

1600-1682

120 CLASSICAL LANDSCAPE

With three figures in the foreground. Pen and sepia, with white high-lights and touches of water color. Beautiful and highly characteristic drawing, backed and considerably restored. On the mount the collector's mark, Robert Low, Lugt 2222.

Height, 6 $\frac{3}{4}$ inches; width, 9 $\frac{1}{8}$ inches

From the Collection of a New York Gentleman, sold at The Anderson Galleries, February 1921.

ATTRIBUTED TO CLAUDE LORRAIN

121 ITALIAN HOUSE, HALF RUINED, BY A PRECIPICE
(TIVOLI?)

Strong pen and sepia drawing, but the attribution does not seem quite convincing. It is undoubtedly the work of a French or Flemish artist done in Italy in the 17th Century.

Height, 10 inches; width, 14½ inches

CHARLES PARROCEL

FRENCH SCHOOL, 1688-1752

122 SHEET WITH VARIOUS STUDIES OF FIGHTING
MEN

Very vivid sanguine drawings.

*Height, 7½ inches; width, 8½ inches above, and
10 inches at bottom*

ATTRIBUTED TO HUBERT ROBERT

1733-1808

123 ROMAN BUILDINGS WITH FIGURES

Decorative gouache drawing, beautiful in perspective.

Height, 11¼ inches; width, 8⅞ inches

GABRIEL DE ST. AUBIN

1724-1780

124 CHARCOAL STUDY OF AN ACTOR OR WRITER

Full length, standing, leaning on a pedestal. Brilliant 18th Century French drawing.

Height, 14 inches; width, 9 inches

From the Charles Huard Collection, where it was catalogued under the above attribution.

125 SHEET WITH THREE PEN STUDIES OF LEDA AND THE SWAN

Brilliant sketches.

Height, 8 inches; width, 12 inches

From the Charles Huard Collection.

ATTRIBUTED TO CHARLES VANLOO

FRENCH SCHOOL, 18TH CENTURY

126 YOUTH OR SAINT, ASLEEP, SEATED

Strong India ink and sanguine drawing.

Height, 12 inches; width, 8½ inches

From the Peoli and Dr. Goldstein Collections.

UNKNOWN ARTIST

FRENCH SCHOOL, 18TH CENTURY

127 SANGUINE SKETCH FROM THE CEILING OF THE SISTINE CHAPEL

A powerful sketch, suggesting the early sanguine drawings of Fragonard during his stay in Italy.

In the lower left an inscription, only partly decipherable: "adi Agastro () dis. Roma, M.A.B.Capella Sistina." The first word seems to mean anno domini and the first two letters of the name could possibly represent a date.

Height, 9 inches; width, 14¼ inches

UNKNOWN

FRENCH SCHOOL, 18TH CENTURY

128 GODDESS SURROUNDED BY CUPIDS

Lovely 18th Century India ink drawing. Framed.

Height, 4½ inches; width, 3½ inches

ENGLISH AND AMERICAN SCHOOLS

NUMBERS 129-147

FRANCESCO BARTOLOZZI

129 PORTRAIT HEAD AFTER HOLBEIN

Design for one of the engravings after Holbein drawings, in three crayons. *Height, 9 $\frac{1}{4}$ inches; width, 7 $\frac{3}{4}$ inches*

MANNER OF BARTOLOZZI

ENGLISH SCHOOL, 18TH CENTURY

130 GIRL, WRITING; BOY SEATED

Pair of drawings in silver-point on gray paper. (2)
Height, 6 $\frac{3}{8}$ inches; width, 4 $\frac{3}{8}$ inches

SAMUEL DE WILDE

1747-1832

131 WATER COLOR PORTRAIT OF J. P. HARTLEY, THE ACTOR

Signed and dated 1817. *Height, 8 inches; width, 6 inches*
From the Halsey Collection.

132 WATER COLOR PORTRAIT OF J. P. HARTLEY

Full length, in a Dickens part.
Height, 12 $\frac{3}{4}$ inches; width, 9 $\frac{1}{4}$ inches
From the Halsey Collection.

133 LISTON AS MOLL HAGGON, LORD OF THE MANOR

Water color, full length. *Height, 15 inches; width, 9 $\frac{1}{2}$ inches*
From the Halsey Collection.

ENGLISH SCHOOL

18TH CENTURY

134 BUST PORTRAIT OF A YOUNG MAN

The head exquisitely finished in miniature painting.

Height, 4½ inches; width, 3½ inches

ENGLISH SCHOOL

EARLY 19TH CENTURY

135 PORTRAIT STUDY OF A YOUNG GIRL

Suggestive of the hand of Sir Thomas Lawrence or one of his close followers (Winterhalter?). A lovely drawing.

Height, 7 inches, width, 5¼ inches

WILLIAM MULREADY

1786-1863

136 HEAD OF A CHILD

Exquisite little watercolor drawing.

Height, 2½ inches; width, 2⅜ inches

THOMAS ROWLANDSON

137 OLD COUPLE QUARRELLING

Characteristic caricature in pen and India ink.

Height, 4¾ inches; width, 3½ inches

C. KIRKPATRICK SHARPE

ENGLISH SCHOOL, 18TH CENTURY

138 FULL-LENGTH FIGURE OF A NOBLEMAN

Pen and pencil, the head finished in the miniature style of Richard Cosway.

Height, 9 inches; width, 7 inches

139 FULL-LENGTH PORTRAIT DRAWING

In the same manner as the preceding piece.

Height, 9 inches; width, 7¼ inches

SAMUEL SHELLEY

FAMOUS ENGLISH MINIATURE PAINTER OF THE 18TH CENTURY

ONE OF THE FIRST MEMBERS OF THE NATIONAL ACADEMY

140 MARCELLA

Woman with sheep in a dense forest. Exquisite pen and water color drawing. Signed on the old mount. Framed.

Height, $2\frac{3}{8}$ inches; width, $3\frac{1}{2}$ inches

141 THE HOLY FAMILY

Pen and water color, after an Italian painting. Lovely as the preceding piece. Framed.

Height, 4 inches; width, $3\frac{1}{2}$ inches

142 YOUNG LOVERS

Charming pen and India ink drawing. Framed.

Height, 5 inches; width, 4 inches

143 MINIATURE LANDSCAPE, WITH MAN AND HORSE

Pen and water color. Framed.

Height, $2\frac{1}{2}$ inches; width, $4\frac{1}{4}$ inches

JAMES WARD

1769-1859

144 MRS. WALLACE, A STUDY FROM NATURE

The title written in ink on the reverse of the drawing. Beautiful charcoal sketch of an old lady, seated by a table with books, on greenish paper, with white high-lights added. Signed "J. W." in lower left.

Height, $9\frac{1}{2}$ inches; width, 7 inches

From the Collection of Dr. M. A. Goldstein.

ATTRIBUTED TO FRANCIS WHEATLEY

1747-1801

145 PEASANT GIRL, GOING TO MARKET

Richly colored gouache painting on Vellum. A decorative drawing, only the little donkey has a somewhat swollen head. Framed.

Height, 14 inches; width, 11½ inches

BENJAMIN WEST

1738-1820

146 CUPID STRINGING HIS BOW

Very clever pen and India ink drawing, on an old mount showing on the reverse title and signature in West's autograph.

Height, 8¼ inches; width, 6¼ inches

146A THE DEATH OF CICERO

Pen drawing on slate-gray ground. Title and autograph signature on the reverse of the old mount. Very fine.

Height, 12⅝ inches; width, 9 inches

RICHARD WESTALL

1765-1836

147 MYTHOLOGICAL SCENE

Chiaroscuro drawing in sepia, India ink and white high-lights.

Height, 4 inches; width, 4¾ inches

19TH CENTURY DRAWINGS

NUMBERS 148-162

ROSA BONHEUR

148 HUNTING SCENE

Spirited pencil drawing, signed with the sale-stamp "Rosa B—".

Height, 5 inches; width, 7½ inches

From the Dr. Goldstein Collection.

149 SHEET WITH SIX SKETCHES OF LIONS

Very clever pencil drawings. *Height, 6 inches; width, 10 inches*
From the Dr. Goldstein Collection.

150 SHEET WITH FIVE CHARCOAL SKETCHES OF DOGS

The sale-stamp "Rosa Bonheur" in the lower right.

Height, 9 inches; width, 10½ inches

PIETRO CAMMACORSI

ITALIAN ARTIST, LATE 18TH AND EARLY 19TH CENTURY

151 PORTRAIT OF A STATESMAN

To the right another pen study of a face. A brilliant pen drawing. The old attribution on the mount is here retained.

Height, 5 inches; width, 3¾ inches

ITALIAN SCHOOL

EARLY 19TH CENTURY

152 PORTRAIT OF A MAN

Pencil drawing. *Height, 6¾ inches; width, 5⅜ inches*

EUGENE DELACROIX

1798-1863

153 SHEET WITH TWO ANATOMICAL SKETCHES

Pen and ink. With the sale-stamp "E. D." in the centre.

Height, 3½ inches; width, 9 inches

From the Charles Huard Collection.

154 SHEET WITH SIX PENCIL SKETCHES

With the sale-stamp "E. D." in the lower right.

Height, 7 inches; width, 11¼ inches

From the Charles Huard Collection.

ATTRIBUTED TO ANSELM FEUERBACH

1829-1880

155 PORTRAIT OF A YOUNG MAN

Black crayon, with delicate white high-lights on brown paper.
A superb 19th Century drawing.

Height, 8 $\frac{1}{4}$ inches; width, 6 inches

JEAN LOUIS GERICAULT

1791-1824

156 SIX STUDIES OF OLD MEN

In one frame. One full length, and five heads; all but one black chalk; one sanguine. Very fine drawings; one signed with the full name, four initialled "G". Various sizes.

POLYCLES LANGLOIS

1834

157 LANDSCAPE WITH OLD HOUSES AND CATHEDRAL

Crayon drawing. Framed. *Height, 3 $\frac{1}{2}$ inches; width, 5 inches*

ESPERANCE LANGLOIS

FRENCH, 19TH CENTURY

158 WOMAN AND CHILD

Pen and sepia. Signed and dated 1834. Framed.

Height, 4 $\frac{1}{4}$ inches; width, 3 inches

ANTOINE MAUVE

FAMOUS DUTCH PAINTER OF THE 19TH CENTURY

159 CHARCOAL SKETCH OF A FLOCK OF SHEEP

Height, 10 inches; width, 13½ inches

This and the three following pieces by the same artist are all from the famous Mesdag Collection, and are so marked.

160 CHARCOAL SKETCH WITH THREE PEASANT FIGURES

Height, 8 inches; width, 10⅛ inches

161 WOMAN WORKING ON A FARM

Charcoal sketch. *Height, 5¼ inches; width, 8¼ inches*

162 SHEPHERD WITH FLOCK

On the reverse, a landscape sketch. Charcoal drawings.

Height, 10 inches; width, 13 inches

SECOND SESSION

NUMBERS 163-323

DRAWINGS FROM THE COLLECTION
OF THE LATE
FAIRFAX MURRAY

DUTCH, FRENCH AND OTHER SCHOOLS

NUMBERS 163-210

JAN ASSELIJN (CALLED "KRABBETJE")

FRIEND OF REMBRANDT, WHO ETCHED HIS PORTRAIT
AMSTERDAM, 1610-1660

163 CLASSICAL LANDSCAPE, WITH RUINS OF A ROUND
TOWER

India ink wash. Signed in ink at lower right.

Height, 7 $\frac{1}{8}$ inches; width, 10 $\frac{1}{2}$ inches

JAN BOTH

UTRECHT, 1610-AFTER 1662

164 ROMAN RUINS

Pen and sepia wash drawing. Signed in lower left corner.

Height, 12 $\frac{1}{2}$ inches; width, 12 $\frac{1}{2}$ inches

BARTHOLOMÆUS BREEMBERGH

UTRECHT, 1620-AFTER 1663

165 ITALIAN RUINS

Pen and sepia.

Height, 9 $\frac{1}{2}$ inches; width, 8 $\frac{1}{4}$ inches

JAN BRUEGHEL (CALLED "VELVET-BRUEGHEL")

BORN AT BRUSSELS, 1568; DIED AT ANTWERP, 1625

166 TEAM OF HORSES WITH A WAGON

Red crayon on green paper.

Height, 5 $\frac{1}{2}$ inches; width, 12 $\frac{1}{8}$ inches

PETER BRUEGHEL, THE ELDER
(CALLED "PEASANT-BRUEGHEL")

BORN AT BREDÁ, 1530; DIED AT ANTWERP, 1569

167 LANDSCAPE

Group of houses by a canal, in the foreground a lock, man angling at the left. Above an inscription: "do Catuyserr van de Suytsyden." Pen and sepia wash. A 16th Century drawing of the rarest quality. *Height, 5 $\frac{1}{4}$ inches; width, 7 $\frac{3}{8}$ inches*

PAULUS BRIL

1556-1626

168 LANDSCAPE

Pen and sepia wash drawing.

Height, 7 $\frac{1}{4}$ inches; width, 10 $\frac{1}{4}$ inches

JAN DE BISHOP

1646-1686

169 AN OLD BRIDGE

In the upper left the inscription: "Pons Milvius byd Ponte Mol." Pen and sepia. *Height, 3 $\frac{3}{4}$ inches; width, 6 $\frac{1}{4}$ inches*

ETIENNE DE LAUNE (DELAULNE, DE LAUNE)

FRENCH ENGRAVER, 1518-1595

170 EWER IN RICHEST ORNAMENTATION

Superb goldsmith's design in pen and bistre. This elaborate drawing was previously attributed to Dürer, as is shown by the apparently forged and partly erased monogram and date 1414. While it has much of the minute care of the German Masters of the 16th Century, it betrays a certain elegance of style lacking there. Etienne de Laune worked much under the influence of the German Little Masters and there seems to be no doubt that he was the author of this extraordinary design. From the J. C. Robinson Collection.

Height, 11 inches; width, 6 $\frac{5}{8}$ inches

[SEE ILLUSTRATION]



ETIENNE DE LAUNE

[NUMBER 170]

GILLIS OR JELIS DE HONDECOETER

BORN AT ANTWERP; DIED AT AMSTERDAM, 1638

171 HOUSES AND TREES

India ink and water color drawing.

An old signature "G. D. Hondecoutre" in lower left.

With the collector's mark of J. van Rijmsdijk, Lugt 2167.

Height, $6\frac{1}{4}$ inches; width, $8\frac{1}{4}$ inches

172 A DUTCH CASTLE

Pen and India ink wash drawing.

Height, 6 inches; width, 11 inches

JACOB DE WIT

1695-1754

173 THREE CUPIDS

Lovely drawing in black and red crayons.

Height, $8\frac{3}{8}$ inches; width, $11\frac{1}{2}$ inches

174 CHILD OR CUPID, ASLEEP

Black and red crayons on greenish-gray paper.

Height, $8\frac{1}{2}$ inches; width, $5\frac{3}{4}$ inches

KAREL DU JARDIN

AMSTERDAM, 1635-1678

175 ITALIAN LANDSCAPE

With mule, cattle and horses in the foreground. Decorative pen and India ink drawing. *Height, $7\frac{1}{2}$ inches; width, 11 inches*

CORNELIS DUSART

HAARLEM, 1660-1704

176 FAMILY SCENE, INTERIOR WITH TWO ADULTS AND THREE CHILDREN

Lovely red crayon drawing with India ink wash.

Height, 9½ inches; width, 8¾ inches

From the Collections of Charles Rogers, Lugt 625, and J. Richardson, Jr., Lugt 2170.

DUTCH SCHOOL

18TH CENTURY

177 WINTER LANDSCAPE

Decorative water color drawing. In the lower right in pen: "nach dem Dorf Oderfing, 1790."

Height, 6⅞ inches; width, 7¾ inches

From the Sir Thomas Lawrence Collection.

FRENCH SCHOOL

18TH CENTURY

178 LANDSCAPE WITH LARGE TREES

Decorative sanguine drawing, carefully executed.

In the lower right a signature which reads like "F. Paris"—possibly Fragonard. *Height, 16⅜ inches; width, 13¾ inches*

CLAUDE GELLEE (CALLED CLAUDE LORRAIN)

1600-1682

179 LANDSCAPE WITH A FORD AND CATTLE

Pen, pencil and India ink wash. This magnificent drawing was formerly attributed to Herman Saftleven, note the dates on the mount and John Barnard's note on the reverse. A previous owner, probably Mr. Murray, has wisely erased this name from the mount. To the writer there is no doubt that this is an exceptionally fine original by Claude; he has seen various drawings in exactly the same style and medium by Claude, furthermore the composition suggests immediately the same hand as that of the celebrated etching, "Le Bouvier". This opinion is shared by all the connoisseurs to whom the drawing has been submitted. A drawing of importance.

Height, 6 $\frac{7}{8}$ inches; width, 10 $\frac{1}{4}$ inches

180 ROMAN LANDSCAPE WITH THE CUPOLA OF ST. PETER IN THE DISTANCE

Characteristic drawing in sepia and water color.

Height, 5 $\frac{3}{8}$ inches; width, 7 $\frac{1}{2}$ inches

From the H. Reveley, Lugt 1356, and Lugt 2084 Collections.

ATTRIBUTED TO CLAUDE LORRAIN

181 LANDSCAPE WITH FIGURES

Pen and ink. The previous attribution is here retained with caution. To the writer it seems more likely that this drawing belongs to the Bolognese school of Caracci or Grimaldi, of which artists there are very similar drawings in this collection.

Height, 7 inches; width, 9 $\frac{3}{4}$ inches

SCHOOL OF CLAUDE LORRAIN (?)

182 LANDSCAPE WITH FIGURES

Bistre with touches of red crayon. This drawing, which some ascribe to Claude, others to the School of Poussin, seems to the writer rather to be the work of an English artist, possibly Richard Wilson.

Height, 7 inches; width, 10 $\frac{1}{4}$ inches

ATTRIBUTED TO HENDRIK GOLTZIUS

1558-1617

183 A ROMAN EMPEROR—HADRIAN (?)

Inscription "Adriano" in lower left. Beautiful drawing in pen, sepia and water color. *Height, 5 $\frac{3}{4}$ inches; width, 4 $\frac{3}{4}$ inches*

184 THE WEIGHING OF MEN'S SOULS

St. Michael, standing above Lucifer, holding the scales; to the right the Holy Family. Strong pen drawing, with the clear flow of line characteristic of Goltzius.

Height, 18 inches; width, 11 inches

From the Crozat Collection.

JORIS HOEFNAGEL

ANTWERP, 1545-1601

185 LANDSCAPE

Village with high trees, cattle by a pond in the foreground. Pen drawing, with white high-lights on green paper.

Height, 9 $\frac{1}{2}$ inches; width, 15 $\frac{1}{2}$ inches

From the Earl Spencer and W. Esdaile Collections.

C. JONISSEAU

FRENCH ARTIST, 18TH CENTURY

186 ITALIAN RUINS WITH FIGURES

Decorative pen, India ink and gouache drawing. Signed in lower right: "C. Jonisseau fec. 1761."

Height, 12 $\frac{7}{8}$ inches; width, 10 $\frac{7}{8}$ inches

187 ROMAN RUINS, WITH TOMBS AND THE PYRAMID OF CESTIUS

The same medium and decorative quality as the preceding piece. Signed "C. Jonisseau fec." in lower right.

Height, 13 inches; width, 10 $\frac{3}{8}$ inches

ATTRIBUTED TO HANS LAUTENSACK (?)

188 LANDSCAPE WITH LARGE TREE IN THE FOREGROUND

Charcoal with white high-lights on green paper. This beautiful drawing shows the above attribution on the mount in the late Mr. Murray's handwriting. The writer knows only German artists of the 16th century by that name, and this seems to him to be undoubtedly the work of the Dutch School of the 17th Century.

Height, $8\frac{3}{4}$ inches; width, $13\frac{3}{4}$ inches

GASPAR LUYKEN

DUTCH ENGRAVER, 1670-1710

189 INTERIOR OF A WORKSHOP, WITH FIGURES

Pen and India ink drawing, suggestive of the prints by Abraham Bosse.

Height, 7 inches; width, 11 inches

NICOLAS POUSSIN

1594-1665

190 BANQUETTING HALL INVADED BY AN ENEMY

Composition of many figures, almost cubistic in style. Pen and India ink. This drawing, once attributed to Luca Cambiaso, is identical in character and mannerism with some drawings now in the Morgan Collection and published by the late Mr. Murray as the work of Poussin. A brilliant and highly interesting drawing.

Height, 8 inches; width, $13\frac{1}{2}$ inches

From the Richard Cosway Collection.

SCHOOL OF REMBRANDT

DUTCH, 17TH CENTURY

191 OLD COUPLE

Man standing, holding a candle; woman seated, smoking. On the reverse a landscape sketch. Pen, sepia and India ink wash. Characteristic work of one of the close followers of Rembrandt, with strong chiaroscuro effect.

Height, $7\frac{7}{8}$ inches; width, $9\frac{1}{4}$ inches

HUBERT ROBERT

1733-1808

192 CLASSICAL BUILDINGS

Water color drawing. *Height, $4\frac{5}{8}$ inches; width, $6\frac{3}{8}$ inches*

HERMAN SAFTLEVEN

BORN AT ROTTERDAM, 1609; DIED AT UTRECHT, 1685

193 WIDE RIVER-LANDSCAPE WITH MANY RUINS

A large ruined castle in the river fore-ground. Superb drawing in charcoal and India ink wash. An old attribution on the mount has been retained, although the quality of the drawing suggests rather the authorship of Aelbert Cuyp or Van Goyen. In the lower left are traces of a monogram which could be taken for that of Aart van Everdingen.

Height, $7\frac{3}{4}$ inches; width, $12\frac{1}{2}$ inches

194 INTERIOR OF A BARN

On the reverse, study of a tree. Pen and India ink, heightened with touches of water color.

Height, $5\frac{1}{4}$ inches; width, $7\frac{5}{8}$ inches

195 WIDE LANDSCAPE WITH CANAL AND BOATS

A town in the distance, left. Pen and India ink wash.

Height, $7\frac{3}{4}$ inches; width, $12\frac{1}{4}$ inches

196 LANDSCAPE

Similar subject to the preceding. Wide perspective; houses and trees in the centre. Pen and India ink.

Height, $3\frac{1}{4}$ inches; width, $5\frac{3}{4}$ inches

ROELANDT SAVERY

BORN AT COURTRAI, 1576; DIED AT UTRECHT, 1639

197 LANDSCAPE

Rocky valley, with town on rocks in the left distance, road with rider in the right foreground. Pen drawing, the foreground heightened in sepia, the distance in India ink wash. In the lower left the collector's mark "P. H.", Lugt 2084.

Height, $11\frac{3}{4}$ inches; width, $11\frac{3}{8}$ inches

198 LANDSCAPE

Rocks and large trees on the right; to the left open prospect, with a town in the centre. Pen and sepia wash, heightened with water color.

Height, $8\frac{7}{8}$ inches; width, $13\frac{3}{4}$ inches

ABRAHAM STORK

DUTCH MARINE PAINTER, 18TH CENTURY

199 VIEW OF A SEAPORT

Buildings and a monument on the left, vessels to the right. Beautiful pen and India ink wash drawing.

Height, $5\frac{3}{8}$ inches; width, $7\frac{1}{2}$ inches

From the H. Reveley Collection, Lugt 1356.

ATTRIBUTED TO CORNELIS TROOST

AMSTERDAM, 1697-1750

200 INTERIOR

With a family of six around a large table. Very charming water color drawing.

Height, $5\frac{3}{8}$ inches; width, $5\frac{5}{8}$ inches

UNKNOWN

PROBABLY DUTCH, LATE 17TH OR EARLY 18TH CENTURY

201 MAN ON HORSEBACK

Pen drawing, on the reverse in pencil the name, "Martin Kynesman." As no artist of that name is to be found in the reference works available, the writer assumes that this is the name of the portraitee.

Height, 8 inches; width, 6 $\frac{1}{4}$ inches

JACOB VAN DER ULFT

DUTCH, 1627-AFTER 1688

202 LANDSCAPE WITH ROMAN RUINS

Suggestive of the Appian Way. Pen and sepia wash.

Height, 6 $\frac{3}{8}$ inches; width, 8 $\frac{5}{8}$ inches

203 LANDSCAPE

Similar subject to the preceding, with ruins of large Roman buildings. Pen and sepia wash.

Height, 6 inches; width, 9 inches

204 LANDSCAPE

Similar subject to the preceding. To the left the Arch of Septimus Severus, and churches; to the right an obelisk.

Height, 6 $\frac{1}{2}$ inches; width, 8 $\frac{1}{2}$ inches

205 LANDSCAPE

A road between large trees, a city in the distance, travellers in the foreground. Beautiful pen and sepia drawing. Signed and dated 1685 in the upper right corner.

Height, 11 $\frac{1}{4}$ inches; width, 8 $\frac{3}{4}$ inches

WILLEM VAN DE VELDE

BORN AT AMSTERDAM, 1633; DIED IN LONDON, 1707

206 A NAVAL BATTLE

Superb pen and India ink wash drawing in the Master's best manner. *Height, $8\frac{1}{8}$ inches; width, $12\frac{5}{8}$ inches*

207 MARINE SCENE—TROOPS LANDING FROM A LARGE MAN-OF-WAR

On the reverse technical drawings of ships and autograph notes. A marvellous drawing in pen and India ink wash. The light effect of the chiaroscuro is that of a painting rather than of a drawing. Signed on the reverse with the initials "W. V.V."

Height, $6\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches

[SEE ILLUSTRATION]



WILLEM VAN DE VELDE

[NUMBER 207]

ANTHONY VAN DYCK

1599-1641

208 RINALDO AND ARMIDA

Beautiful pen drawing, with traces of white high-lights on greenish-gray paper. On the reverse Mr. Murray's note: "Van Dyck, from the collection of Sir P. Lely and The Bavarian Collection." The writer fails to see the collector's mark of Lely and cannot identify the mark in the upper left corner.

Height, $9\frac{7}{8}$ inches; width, $13\frac{1}{2}$ inches

HENDRIK VERSCHURING

DUTCH, 1627-1690

209 TROOP OF REFUGEES FORDING A RIVER

India ink wash drawing, signed with the monogram "HV" in lower left corner.

Height, 7 inches; width, $9\frac{1}{2}$ inches

WIGERUS VITRINGA

DUTCH, 1657-1721

210 LIGHTHOUSE BY THE SEA

Water color drawing; signed in lower left.

Height, $5\frac{1}{4}$ inches; width, $7\frac{3}{8}$ inches

ITALIAN SCHOOLS

15TH AND 16TH CENTURIES

NUMBERS 211-266

ANTONIO ALLEGRI (CALLED "CORREGGIO")

1494-1534

211 THE NATIVITY

Lovely chiaroscuro drawing in sepia and white high-lights, in the Master's characteristic manner. (Torn in the upper right)

Height, $7\frac{1}{4}$ inches; width, $6\frac{1}{4}$ inches

FEDERIGO BAROCCI (CALLED "BAROCCIO")

1528-1612

212 TORSO OF A MAN

With two studies of legs. Charcoal with white high-lights and touches of red. Superb and characteristic drawing.

Height, $16\frac{3}{4}$ inches; width, $10\frac{1}{4}$ inches

From the J. Richardson, Sr., Charles Rogers and Earl of Warwick Collections.

213 ANATOMICAL STUDIES OF LEGS AND A FOOT

In the same medium and with the same characteristic qualities as the preceding piece, and from the same collections.

Height, $16\frac{1}{2}$ inches; width, $10\frac{3}{4}$ inches

214 SHEET WITH ARMS AND SHOULDERS OF A MAN

Also studies of hands and knees. Charcoal on blue paper, with touches of red and white crayons.

Height, $10\frac{7}{8}$ inches; width, $16\frac{1}{4}$ inches

From the Earl of Warwick Collection.

ATTRIBUTED TO FEDERIGO BAROCCIO

215 ADORATION OF THE CHILD

Pen and white high-lights on green paper. A note on the mount states that the drawing was previously in the Horace Walpole and A.R.D. Collections, but there are no collectors' marks.

Height, $8\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches

PIETRO BUONACCORSI (CALLED "PERINO DEL VAGA")

1500-1547

216 DESIGN FOR A RENAISSANCE PAVILION

Pen and bistre.

Height, $9\frac{1}{2}$ inches; width, $8\frac{3}{4}$ inches

POLIDORO CALDARA

(CALLED "POLIDORO DA CARAVAGGIO")

1492-1543

217 FIGURE OF A SYBIL

Beautiful chiaroscuro drawing in pen, India ink and white highlights on green paper. Signed in lower right: "disegno di mano di Pulidoro, Roma." *Height, 9 $\frac{1}{4}$ inches; width, 5 $\frac{1}{4}$ inches*
From the Earl of Warwick Collection.

218 JUPITER WITH ALCMENA AND THE INFANT HERCULES

Pen and bistre, on green paper.

Height, 7 $\frac{3}{4}$ inches; width, 7 $\frac{3}{8}$ inches

219 FRIEZE OF ROMAN WARRIORS BEFORE AN EMPEROR

Characteristic chiaroscuro design in pen, bistre and white highlights on green paper. *Height, 6 inches; width, 20 $\frac{1}{2}$ inches*

LUCCA CAMBIASO (CALLED "LUCHETTO DA GENOVA")

1527-1585

220 CHRIST, BOUND TO A COLUMN

Pen and sepia wash drawing, in Cambiaso's characteristic style.

Height, 9 $\frac{1}{2}$ inches; width, 14 inches

From the J. Richardson Sr. Collection, Lugt 2183

221 GODDESS (VENUS)

Exceedingly brilliant and characteristic pen drawing. Oval; cut straight on top. *Height, 11 $\frac{1}{2}$ inches; width, 9 $\frac{3}{4}$ inches*

BARTOLOMEO CARDUCCI

FLORENCE, 1560-1608

222 ST. JEROME WITH THE LION

Beautiful chiaroscuro drawing in pen and bistre with white highlights. *Height, 9 inches; width, 4 $\frac{1}{2}$ inches*

AGOSTINO CARACCI

BOLOGNA, 1557-1602

223 THE VIRGIN AND CHILD WITH THE INFANT
ST. JOHN

On the reverse a female figure. Signed "Ag. Caracci."

Height, $7\frac{3}{4}$ inches; width, $5\frac{1}{2}$ inches

224 GROUP OF EIGHT FIGURES, DANCING

Superb pen drawing; masterly treatment of motion.

Signed "A. Carache" in lower right.

Height, $7\frac{1}{4}$ inches; width, $10\frac{7}{8}$ inches

From the Earl of Aylesford, Lugt 58, and J. Richardson Jr.
Collections.

ANNIBALE CARACCI

1560-1609

225 YOUTH PRAYING

Masterly charcoal drawing. Signed "Annibale Caracci" at lower
right.

Height, 6 inches; width, 5 inches

From the Sir Joshua Reynolds, Hone and Earl of Aylesford
Collections.

226 ST. CATHERINE

Pen and sepia wash drawing.

Height, $7\frac{3}{8}$ inches; width, $4\frac{5}{8}$ inches

From the Earl of Aylesford Collection.

227 CLASSICAL LANDSCAPE

With many figures, cattle and boats in the foreground. Beautiful
pen drawing.

Height, $4\frac{3}{4}$ inches; width, 10 inches

From the Earl of Aylesford Collection.

LODOVICO CARACCI

BOLOGNA, 1555-1619

228 A SAINT

Pen and sepia wash drawing.

Height, 9 $\frac{1}{4}$ inches; width, 6 $\frac{1}{8}$ inches

From the Thomas Hudson and Sir Joshua Reynolds Collections.

229 THE VIRGIN AND CHILD APPEARING TO A SAINT

Pen and sepia wash drawing.

Height, 11 inches; width, 7 inches

From the Sir Joshua Reynolds and Earl of Aylesford Collections.

JACOPO CARRUCCI (CALLED "IL PONTORMO")

1494-1557

230 SHEET WITH VARIOUS SKETCHES

In front, full-length sanguine figure of a Saint, and pen and India ink sketch of a Bishop with St. John the Evangelist. On the reverse, a sanguine study of St. Lawrence, seated.

Height, 11 $\frac{1}{4}$ inches; width, 7 $\frac{3}{4}$ inches

NICCOLO CIRCIGNANO (CALLED "IL POMARANCIO")

1519-1590

231 SCOURGING OF CHRIST

A beautiful sanguine drawing from the collection of Earl Spencer, on the reverse a collector's mark "H.N.", unidentified in Lugt, and two old attributions to Sebastiano del Piombo and Primaticcio. The latter does not seem unlikely to the writer, although the attribution on the mount is here retained.

Height, 7 $\frac{1}{2}$ inches; width, 10 $\frac{1}{4}$ inches

PIETRO DI BENEDETTO DEI FRANCESCHI

(CALLED PIERO DELLA FRANCESCA)

1416-1492

232 KING SEATED ON A THRONE

This extraordinary quattrocento drawing had no attribution when it came into the hands of the writer (except the apparently false one to Raphael inscribed in ink in the upper left corner). Amusing research led to the above attribution.

The authorship of Piero della Francesca occurred to the writer somewhat instinctively when he first saw the drawing and he set out to establish the correctness of his theory. It was first submitted to a well-known Florentine collector, not named here for personal reasons. Upon the first glance this gentleman said that he felt he could prove that this was a work by Piero; he stated that he was engaged in writing on that master and asked me to have a photo of the drawing as he would like to publish it. The photo was sent, but no more was heard from the gentleman. From his house the writer went directly to the Uffizi, and submitted the drawing to Dr. Di Pietro, then curator of the famous collection of drawings. Without hesitation this gentleman declared that he was willing to vouch that this was the only drawing which could positively be attributed to Piero della Francesca. All other connoisseurs agreed that the attribution was justified and that this was a drawing of unique importance.

A very similar figure can be found in Piero's fresco in the Malatesta Temple (San Francesco), Rimini, representing Sigismondo Malatesta kneeling before St. Sigismund. The Saint, although here bearded, is seated in almost the same position, only turned towards the right. He is holding a rod in his right hand, in the same way as the figure of our drawing. Pen and bistre.

Height, 7½ inches; width, 4¾ inches

From the P. H. Lankrink Collection (1629-1692), Lugt 2090, and the Crozat Collection, Lugt 474.

[SEE FRONTISPIECE]

JACOPO DA PONTE (CALLED "IL BASSANO")

1510-1592

233 CHRIST AND ST. THOMAS, SURROUNDED BY TEN APOSTLES

Powerful grisaille painting, of fine chiaroscuro effect.

Height, 20½ inches; width, 16 inches

ANDREA DEI MICIELI

(KNOWN AS "ANDREA VICENTINO")

VENICE, 1539-1614

234 MARY MAGDALENE WASHING THE FEET OF CHRIST

Composition of many figures in pen and sepia wash.

Height, 12¾ inches; width, 20 inches

NICCOLO DELL' ABBATE

1512-1571

235 THREE GIRLS FLEEING FROM A CHIMÆRA

Pen and bistre drawing.

Height, 6¾ inches; width, 10¾ inches

From the Lanier, Lugt 2886, Earl Spencer and W. Mayor Collections.

SCHOOL OF ANDREA DEL SARTO

FLORENCE, 16TH CENTURY

236 CHRIST WASHING FEET

Large composition of eleven figures, suggestive of the style of Pontormo. Charcoal. *Height, 11½ inches; width, 17 inches*

PAOLO FARINATI

1522-1606

237 CUPIDS SUPPORTING AN ESCUTCHEON

Pen and India ink. In lunette shape. On the reverse a note in Mr. Murray's handwriting: "Better than Farinati, unknown."

Height, 4 $\frac{1}{4}$ inches; width, 11 $\frac{1}{2}$ inches

From the J. M. Rysbrack Collection, Lugt 1913.

GIOVANNI BATTISTA FRANCO

VENICE, 1510-1580

238 SHEET WITH TWO STUDIES OF THE VIRGIN,
FAINTING

On the reverse a magnificent sanguine study of the body of Christ. Pen and slight sepia wash.

Height, 10 $\frac{1}{2}$ inches; width, 8 $\frac{1}{2}$ inches

GIOVANNI FRANCESCO GRIMALDI

(CALLED "IL BOLOGNESE")

1606-1680

239 CLASSICAL LANDSCAPE

With bathers and boats in the foreground. A beautiful pen drawing suggestive of the manner of Claude Lorrain; the old attribution on the reverse of the mount.

Height, 7 $\frac{3}{8}$ inches; width, 10 $\frac{1}{8}$ inches

ATTRIBUTED TO GIOVANNI FRANCESCO GRIMALDI

1606-1680

240 CLASSICAL LANDSCAPE

With two large birds in the sky. Pen drawing, suggesting the same origin as the preceding piece, belonging to the Caracci circle.

Height, 8 $\frac{3}{8}$ inches; width, 11 $\frac{3}{8}$ inches

241 WARRIOR (JASON) FIGHTING A HUGE BIRD

Pen drawing once attributed to Salvator Rosa, but quite similar in style to the two preceding pieces and most likely belonging to the Caracci group. *Height, 8½ inches; width, 9½ inches*

ITALIAN SCHOOL

LATE 16TH CENTURY

242 ROMAN SOLDIERS, DESTROYING A BRIDGE

Beautiful chiaroscuro drawing in pen, India ink and traces of white high-lights on green paper. Circular.

Diameter, 11¾ inches

BERNARDINO LUINI

LOMBARD SCHOOL: ACTIVE, 1465-1530

243 A FEMALE SAINT (MARY MAGDALENE)

Highly executed chiaroscuro drawing in charcoal, India ink and white high-lights on greenish-gray ground. A Lombard drawing of the greatest beauty. *Height, 17½ inches; width, 13¼ inches*
From the Sir J. C. Robinson and T. Dimsdale (Lugt 2426) Collections.

[SEE ILLUSTRATION]



BERNARDINO LUINI

[NUMBER 243]

MARCO MARCHETTI (CALLED "MARCO DA FAENZA")

FOLLOWER OF GIOVANNI DA UDINE; DIED AT ROME, 1588

244 DESIGN FOR RENAISSANCE DECORATION

Pen and bistre; two lines of writing below containing the name of the artist.

Height, $6\frac{3}{4}$ inches; width, $8\frac{3}{4}$ inches

FRANCESCO MAZZUOLA (CALLED "IL PARMEGLIANO")

1504-1540

245 NUDE MAN

Carrying a heavy load. Exquisite little pen drawing.

Height, $3\frac{1}{4}$ inches; width, $2\frac{5}{8}$ inches

ATTRIBUTED TO FRANCESCO MAZZUOLA

1504-1540

246 A JUDGMENT SCENE

Probably the Judgment of Solomon. A vivid composition, with many figures in chiaroscuro of sepia wash with white high-lights.

Height, $5\frac{7}{8}$ inches; width, $9\frac{1}{4}$ inches

GIOVANNI NANNI (CALLED "GIOVANNI DA UDINE")

1487-1564

247 RICH DESIGN FOR RENAISSANCE INTERIOR

Height, 5 inches; width, $10\frac{3}{4}$ inches

JACOPO PALMA (CALLED "IL GIOVINE")

VENICE, 1544-1628

248 CORONATION OF THE VIRGIN

Pen and sepia wash. Dated 1626 in lower left.

Height, 11 $\frac{3}{4}$ inches; width, 8 $\frac{1}{8}$ inches

249 THE JUDGMENT OF PARIS

Pen and bistre drawing; signed Palma in lower right corner.

Height, 7 inches; width, 9 $\frac{7}{8}$ inches

ATTRIBUTED TO JACOPO PALMA ("IL GIOVINE")

250 THE CRUCIFIXION

Pen and bistre, with white high-lights. On the mount also the attribution to Cigoli, for which the writer sees little justification.

Height, 11 inches; width, 6 $\frac{1}{4}$ inches

BALDASSARE PERUZZI

1481-1536

251 SCULPTURAL DESIGN FOR A WINDOW FRAME

In richest Renaissance style. Splendid drawing in pen and bistre.

Height, 22 inches; width, 12 $\frac{3}{4}$ inches

RAPHAEL SANZIO D'URBINO

1483-1520

252 JOSEPH INTERPRETING THE DREAMS

Original drawing for the painting in the Loggias of the Vatican. While the painting in the Loggias, owing to exposure and decay, has been entirely painted over and shows no traces of the Master's hand, this drawing shows all his characteristic qualities. We know a number of Raphael drawings in the same medium (*rehaussé au lavis rose*), and the authorities to whom this was submitted (I mention especially Dr. Di Pietro, former curator of the drawings at the Uffizi and probably the best connoisseur of Italian drawings) agree that this is an unquestionably authentic work by Raphael. Pen, bistre, pink water color, with traces of white high-lights.

Height, 8¾ inches; width, 10 inches

From the Sir Thomas Lawrence Collection.

[SEE ILLUSTRATION]

SCHOOL OF RAPHAEL

ITALIAN, 16TH CENTURY

253 THE MADONNA AND CHILD

Lovely circular pen and bistre drawing. *Diameter, 5⅞ inches*

BARTOLOMEO SCHIDONE

1560-1616

254 SHEET WITH VARIOUS SANGUINE STUDIES OF THE MADONNA AND CHILD

Height, 7¼ inches; width, 6¾ inches

From the Houlditch, Mayor and Sir Thomas Lawrence Collections.



JOSEPH INTERPRETING THE DREAMS
RAPHAEL

[NUMBER 252]

JACOPO ROBUSTI (CALLED "IL TINTORETTO")

1519-1594

255 A SAINT, KNEELING

A superb charcoal drawing, in the Master's best style.

Height, 14½ inches; width, 11¼ inches

ATTRIBUTED TO TINTORETTO

256 SLAUGHTER OF THE INNOCENTS

Masterly pen drawing of tremendous dramatic power.

Height, 7¼ inches; width, 10⅛ inches

SCHOOL OF TINTORETTO

257 THE SCOURGING OF CHRIST

Pen, bistre and white high-lights on green paper. Signed
"Simone Veneziano" in lower left.

Height, 8 inches; width, 6 inches

CAVALIERE FRANCESCO VANNI

SIENA, 1565-1609

258 THE DEAD CHRIST, MOURNED BY FOUR SAINTS

Pen drawing.

Height, 10 inches; width, 9⅝ inches

From the Richard Cosway Collection.

259 RELIGIOUS COMPOSITION OF SEVEN FIGURES

Pen and bistre.

Height, 6¼ inches; width, 7½ inches

From the Crozat Collection.

VENETIAN SCHOOL

LATE 16TH CENTURY

260 THE VIRGIN SURROUNDED BY SAINTS

Exquisite pen and bistre drawing, suggesting the hand or a close follower of Paolo Veronese.

Height, 6½ inches; width, 4¾ inches

261 SCENE IN AN ANATOMY

Interesting medical subject. Chiaroscuro drawing in grisaille, belonging to the circle of Tintoretto and Bassano.

Height, 5¾ inches; width, 9 inches

FEDERIGO ZUCCARO

1543-1609

262 RELIGIOUS SCENE

Chiaroscuro drawing in pen, India ink and white high-lights on green paper.

Height, 8¾ inches; width, 7⅛ inches

From the Crozat and Richard Cosway Collections.

263 THE POPE GIVING AUDIENCE TO A GENERAL

Composition of many figures in pen and sepia wash.

Height, 10 inches; width, 15¾ inches

From the John Thane Collection.

264 AN ANGEL APPEARING TO THE HIGH PRIEST

Pen and bistre.

Height, 10⅝ inches; width, 14½ inches

265 KING DAVID, PSALMIST

Powerful pen and sepia drawing. Note on the mount: "Per la Cupola del Duomo di Firenze."

Height, 9¼ inches; width, 7¾ inches

TADDEO ZUCCARO

ROME, 1529-1566

266 THE LAST SUPPER

Beautiful pen and sepia wash drawing. On the mount is a note by Mr. Murray: "Study for a picture in the Church of St. Maria della Consolazione."

Height, 5 $\frac{1}{4}$ inches; width, 10 $\frac{1}{4}$ inches

ITALIAN SCHOOLS

17TH CENTURY

NUMBERS 267-308

GIOVANNI FRANCESCO BARBIERI

(CALLED "IL GUERCINO")

1591-1666

267 HEAD OF ABRAHAM

Sanguine study for the painting, "Abraham dismissing Hagar". On the same sheet sketch of a female figure in India ink wash.

Height, 7 $\frac{3}{4}$ inches; width, 10 $\frac{3}{4}$ inches

From the Bouverie Collection, Lugt 325.

268 THE LORD SENDING THE ANGEL OF THE ANNUNCIATION

Pen drawing in Guercino's typical style.

Height, 10 $\frac{1}{2}$ inches; width, 7 $\frac{3}{4}$ inches

From the Earl of Warwick Collection.

ATTRIBUTED TO GUERCINO

269 GROUP OF THREE WOMEN

Highly spirited pen drawing. Oval.

Height, 6 $\frac{1}{8}$ inches; width, 4 $\frac{7}{8}$ inches

GIULIO CESARE BEGNI DI PESARO

1620-1680

270 CHRIST APPEARING TO THE MAGDALEN

Pen and bistre drawing. *Height, 6 $\frac{5}{8}$ inches; width, 5 $\frac{3}{8}$ inches*
From the Count Fries Collection, Lugt 2903.

PIETRO BERETTINI

(COMMONLY CALLED "PIETRO DA CORTONA")

1596-1669

271 THE ASSUMPTION OF THE VIRGIN

Characteristic crayon drawing. On the mount the collector's mark, Lugt 2372. *Height, 14 $\frac{1}{2}$ inches; width, 7 $\frac{1}{4}$ inches*

272 SAMSON BETRAYED BY DELILAH

Crayon drawing of the same vivid style and in the same medium as the preceding, and undoubtedly done by the same hand. The attribution to Niccolo Berrettoni on the mount and on the reverse of the drawing seems to be a mistake caused by the similarity of names. *Height, 9 $\frac{1}{2}$ inches; width, 13 $\frac{1}{4}$ inches*
From the Sir Thomas Lawrence Collection.

ATTRIBUTED TO PIETRO DA CORTONA

273 THE POPE ON A THRONE SURROUNDED BY SAINTS

Pen and bistre drawing. In the lower right an undecipherable signature which could not possibly be that of Pietro da Cortona. The writer does not know how the attribution was arrived at.

Height, 13 $\frac{1}{2}$ inches; width, 8 $\frac{1}{2}$ inches
From the Crozat and Mayor Collections.

GIOVANNI LORENZO BERNINI

FAMOUS SCULPTOR, 1598-1680

274 A MONSTRANCE

In glory, surrounded by many angels. Brilliant pen and sepia wash drawing, signed L. Bernin at lower right. In the lower left is the dry stamp of the Sir Thomas Lawrence Collection.

Height, 8 $\frac{1}{4}$ inches; width, 6 $\frac{1}{4}$ inches

BACCIO DEL BIANCO

BORN AT FLORENCE, 1604

275 A STATE BARGE

Probably a design for a float in a Florentine festival. Spirited drawing in pen and India ink. Signed "B.D.B." on the right.

Height, 6 $\frac{1}{2}$ inches; width, 10 $\frac{1}{2}$ inches

ATTRIBUTED TO GIOVANNI ANDREA BISCAINO

DIED AT GENOA, 1657

276 CHRIST EXPOSED TO THE POPULACE

On the reverse four heads. Pen and sepia wash.

Height, 8 inches; width, 5 $\frac{7}{8}$ inches

BOLOGNESE SCHOOL

17TH CENTURY

277 THE VIRGIN ON CLOUDS

Surrounded by Saints and Angels. Lovely chiaroscuro composition in sanguine with white high-lights on brown paper, suggestive of Guido Reni or his school.

Height, 13 $\frac{3}{4}$ inches; width, 8 $\frac{3}{8}$ inches

DOMENICO MARIA CANUTI

BOLOGNA, 1620-1684

- 278 HEAD OF A YOUNG BOY. Black and red crayons.
Height, $6\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches

GIOVANNI BENEDETTO CASTIGLIONE

1616-1670

- 279 THE ANGEL APPEARING TO JOSEPH IN HIS DREAM
Drawing for the Master's etching of the same subject. Powerful and decorative composition in sepia wash with blue water color and white high-lights. *Height, $16\frac{3}{4}$ inches; width, 12 inches*
- 280 AN ANGEL APPEARING TO A SAINT IN PRAYER
Drawing in the same medium and the same characteristic style as the preceding. *Height, $15\frac{3}{4}$ inches; width, $11\frac{3}{4}$ inches*

JACOPO CAVEDONE

BOLOGNA, 1577-1660

- 281 MONK AT PRAYER
Powerful charcoal drawing, with traces of white high-lights on green paper. Signed "Cavedone" in lower right.
Height, 14 inches; width, $9\frac{5}{8}$ inches

GIUSEPPE CESARI ("CALLED CAVALIERE D'ARPINO")

ROME, 1568-1640

- 282 DESIGN FOR AN ALTAR
Pen and India ink. *Height, 9 inches; width, $11\frac{1}{2}$ inches*

JACQUES COURTOIS

(COMMONLY CALLED "IL BORGOGNONE")

BORN IN FRANCE, 1621 ; DIED AT ROME, 1676

283 BATTLE SCENE

Red crayon and bistre. Characteristic drawing of vivid action.

Height, 5 inches; width, 7½ inches

284 BATTLE BETWEEN CAVALRY AND FOOT-SOLDIERS

Pen and bistre. On the reverse a note by Mr. Murray: "A fine specimen of Borgognone."

Height, 7½ inches; width, 10¼ inches

From the John Barnard Collection.

FRANCESCO CURRADO

FLORENCE, 1570-1661

285 BEHEADING OF A SAINT

Grisaille painting, rich in chiaroscuro.

Height, 7 inches; width, 8½ inches

CIRO FERRI

1634-1689

286 CHRIST APPEARING TO MARY MAGDALEN

Spirited charcoal drawing. Ferri was a pupil of Pietro da Cortona, to whose style this drawing shows a marked resemblance.

Height, 10½ inches; width, 7¾ inches

ATTRIBUTED TO GUIDO RENI

ITALIAN SCHOOL, 17TH CENTURY

287 GROUP OF MANY ANGELS, IN CLOUDS

Holding an open book. Decorative drawing in pen and sepia wash.

Height, 11 inches; width, 10 $\frac{1}{8}$ inches

GIOVANNI LANFRANCO

(CALLED "CAVALIERE GIOVANNI DI STEFANO")

BORN AT PARMA, 1581; DIED AT ROME, 1647

288 CORONATION OF THE VIRGIN

Circular composition for a cupola painting. Pen and India ink. Signed "Lanfranco" in lower right.

Diameter, 8 $\frac{1}{2}$ inches

From the Thomas Hunter and Dr. Frazer (Dublin) Collections.

289 THE ASCENSION OF CHRIST

Chiaroscuro drawing in India ink and blue and white gouache.

Height, 12 $\frac{1}{4}$ inches; width, 8 $\frac{1}{4}$ inches

290 A YOUTH, SEATED

Beautiful drawing in black and red crayons.

Height, 6 $\frac{1}{2}$ inches; width, 5 $\frac{1}{2}$ inches

From the Earl Spencer Collection.

GENNARO LANDI

ITALIAN, 17TH CENTURY

291 THE RAPE OF PROSERPINA

Highly spirited drawing in pen, bistre, red crayon and white high-lights. With the collector's mark, Lugt 2099.

Height, 8 $\frac{1}{4}$ inches; width, 11 $\frac{1}{4}$ inches

OTTAVIO LEONI

ROME, 1578-1630

- 292 **PORTRAIT OF CARDINAL NICCOLO MONALDESCO**
Charcoal on blue paper. Dated 1618. The name of the portraitee on the reverse in ink. Beautiful and characteristic Leoni drawing. *Height, 8½ inches; width, 5⅞ inches*
From the W. Mayor Collection, London. Mr. Mayor must have owned a whole collection of Leoni drawings, as most of the Master's drawings bear that collector's mark.

[SEE ILLUSTRATION]

CARLO MARATTA (ALSO CALLED "MARATTI")

1625-1713

- 293 **THE DANCE OF SALOME**
Vivid drawing in red crayon, pen and India ink.
Height, 10 inches; width, 8⅝ inches

PIER FRANCESCO MOLA

1612-1668

- 294 **SHEET WITH FIVE SKETCHES OF ST. JEROME**
In penitence (two on the reverse). Vigorous pen and ink drawings. *Height, 10 inches; width, 8¾ inches*
From the Richard Houlditch Collection, Lugt 2214.

- 295 **LANDSCAPE**
A lake in the foreground. Pen and ink.
Height, 6¾ inches; width, 10½ inches
From the Uvedale Price Sale, 1854.



PORTRAIT OF CARDINAL MONALDESCO
OTTAVIO LEONI

[NUMBER 292]

FRANCESCO MONTELATICI (CALLED "IL CECCO BRAVO")

FLORENCE, 1600-1661

296 A DREAM

Vivid drawing in black and red chalks. In the Uffizi collection is a large number of drawings in the same medium and characteristic style by the same artist.

Height, 14 inches; width, 9 $\frac{5}{8}$ inches

From the R. Hone Collection.

GIOVANNI BATTISTA NATALI

CREMONA, 1630-1700

297 ARCHITECTURAL DESIGN WITH MANY FIGURES

A splendid Renaissance hall; superb in perspective. Pen and India ink.

Height, 14 $\frac{1}{2}$ inches; width, 11 $\frac{3}{4}$ inches

LORENZO PASINELLI

BOLOGNA, 1629-1700

298 DIANA AND ENDYMION

Beautiful pen and bistre drawing.

Height, 10 $\frac{1}{2}$ inches; width, 7 inches

From the Count Gelozzi (Lugt 513) and Jules Dupan (Lugt 1440) Collections.

DOMENICO PIOLA

GENOA, 1628-1703

299 THE VIRGIN WITH THE CHILD AND ST. JOHN, ON CLOUDS

Spirited pen and sepia wash drawing.

Height, 9 inches; width, 6 inches

SALVATORE ROSA

1615-1673

300 GROUP OF SIX MEN

Four of them kneeling. Characteristic pen drawing.

Height, $4\frac{5}{8}$ inches; width, $4\frac{3}{4}$ inches

GIOVANNI MAURO ROVERE (CALLED "FIAMMINGHINO")

MILAN, 1570-1640

301 JOSIAH'S ASCENT INTO HEAVEN

Chiaroscuro drawing in pen, India ink and white high-lights on green paper. Signed below: "G. M. R. f 1614." Octagonal.

Height, 10 inches; width, 10 inches

From the Sir Thomas Lawrence Collection, and Lugt 2893.

GIOVANNI DA SAN GIOVANNI

FLORENCE, 1590-1636

302 SHEET WITH THREE FIGURE STUDIES

In pen and bistre. Signed at lower left.

Height, $9\frac{3}{4}$ inches; width, $7\frac{1}{8}$ inches

From the Sir Thomas Lawrence Collection.

ELISABETTA SIRANI

BOLOGNA, 1638-1665

303 HEAD OF BEARDED MAN

India ink drawing, with white high-lights on gray paper.

Height, $8\frac{5}{8}$ inches; width, $7\frac{1}{4}$ inches

ANTONIO TEMPESTA

FLORENCE, 1555-1630

304 NAVAL SCENE

With group of officers in the foreground. Pen and sepia.

Height, 7½ inches; width, 8½ inches

From the R. Lamponi Collection, Lugt 1760.

GIROLAMO TROPPIA

ITALIAN, FLOURISHED ABOUT 1700

305 JUPITER AND JUNO

On the reverse, clever sketches of cattle, sheep and a goat. Signed "Troppa". Pen and sepia wash, with white high-lights on green paper.

Height, 8 inches; width, 10 inches

From the Earl of Aylesford Collection, Lugt 58.

ANDREA VACCARO

1598-1670

306 PRESENTATION IN THE TEMPLE

Chiaroscuro drawing, pen, bistre and white high-lights on green paper.

Height, 8½ inches; width, 7¼ inches

DOMENICO MARIA VIANI

BOLOGNA, 1668-1711

307 STUDY OF A NUDE WOMAN

Seated. On the reverse a similar sketch. Exquisite drawing in black and red crayon.

Height, 13¾ inches; width, 10⅛ inches

From the Sir Thomas Lawrence and R. Udny (Lugt 2248) Collections.

DOMENICO ZAMPIERI

(COMMONLY CALLED "DOMENICHINO")

BOLOGNA, 1581-1641

308 A MONK, KNEELING

Powerful drawing in black and red crayons.

Height, 14½ inches; width, 11⅞ inches

ITALIAN DRAWINGS

18TH CENTURY

NUMBERS 309-322

PIER LEONE GHEZZI

ROME, 1674-1755

CELEBRATED FOR HIS TALENT IN CARICATURE

309 MAN, STANDING

Pen and ink.

Height, 8¼ inches; width, 6 inches

This and the following eight drawings form a set of extraordinary brilliancy.

310 MAN ABOUT TO DRAW HIS SWORD

India ink.

Height, 9¼ inches; width, 6¼ inches

311 SHEET WITH ABOUT TWENTY CARICATURE HEADS

Five more on the reverse. Pen and ink.

Height, 8 inches; width, 5½ inches

312 A CRIPPLE

Standing between two men, one of whom is seated. Pen and ink.

Height, 6 inches; width, 5¾ inches

313 SHEET WITH THREE SEATED FIGURES

And three mascarons. Pen and India ink.

Height, 5½ inches; width, 6¾ inches

314 SHEET WITH FIVE FEMALE HEADS

And other little pen sketches.

Height, 8 inches; width, 5 $\frac{1}{4}$ inches

315 CAVALIER, STANDING

Pencil and India ink.

Height, 8 inches; width, 5 inches

316 BEARDED MAN, STANDING

Pencil; head and lower part executed in India ink.

Height, 9 $\frac{1}{2}$ inches; width, 6 $\frac{7}{8}$ inches

317 FOLINGHI, ABBE AND POET

Caricature in pen and pencil with India ink wash. Signed at lower left: "L'Abbate Folinghi celebre Poeta."

Height, 7 $\frac{3}{4}$ inches; width, 4 $\frac{1}{4}$ inches

CAVALIERE GIOVANNI PAOLO PANNINI

1691-1764

318 ROMAN RUINS

Superb pen and sepia wash drawing, similar in style to the best work of Claude Lorrain. *Height, 5 inches; width, 7 $\frac{3}{8}$ inches*

GIOVANNI BATTISTA TIEPOLO

1696-1749

319 THE VIRGIN APPEARING TO THREE SAINTS

Brilliant pen and India ink drawing. The writer has seen many Tiepolo drawings in just this style and is convinced that the above attribution is correct. There is however on the back of the drawing a pencil attribution to P. Novelli. Bryan mentions a Pietro Novelli who was born in 1603; but as this is beyond question an 18th Century drawing, it seems quite justifiable to disregard this attribution. *Height, 16 inches; width, 10 inches*

GIOVANNI DOMENICO TIEPOLO

(SON OF GIOVANNI BATTISTA TIEPOLO)

1727-1804

320 RESURRECTION OF A SAINT

Exceedingly brilliant pen and sepia wash drawing. Signed "Dom. Tiepolo f." at lower left.

Height, 9½ inches; width, 6¾ inches

321 THE LORD CREATING THE UNIVERSE

Superb pen and India ink wash drawing. On the reverse in pen the title: "Il Padre Eterno." Signed at lower left.

Height, 11½ inches; width, 10½ inches

ATTRIBUTED TO GIOVANNI DOMENICO TIEPOLO

322 ALLEGORY OF CHARITY

Rich ceiling composition strongly suggestive of the style of the younger Tiepolo. Pen and India ink.

Height, 15 inches; width, 9¼ inches

PORTFOLIOS

323 SEVEN LARGE LINEN-COVERED PORTFOLIOS

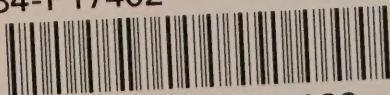
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